FULL ORDER OF SUNDAY'S ROYAL THANKSGIVING SERVICE (see page 17).

THE
RADIO TIMES
THE JOURNAL OF THE BRITISH BROADCASTING CORPORATION

NATION SHALL SPEAK PEACE UNTO NATION

Vol. 24. No. 301. [Registered at the G.P.O. as a Newspaper.] JULY 5, 1929 Every Friday. TWO PENCE.

HIS MAJESTY THE KING

On Sunday morning next, July 7, listeners in every part of the British Isles will unite in "A Service of Thanksgiving to Almighty God for His good Providence whereby our Most Gracious Sovereign has been delivered from severe illness to the comfort of the whole Realm, and for the signal love and loyalty of his people made manifest in the time of trouble."

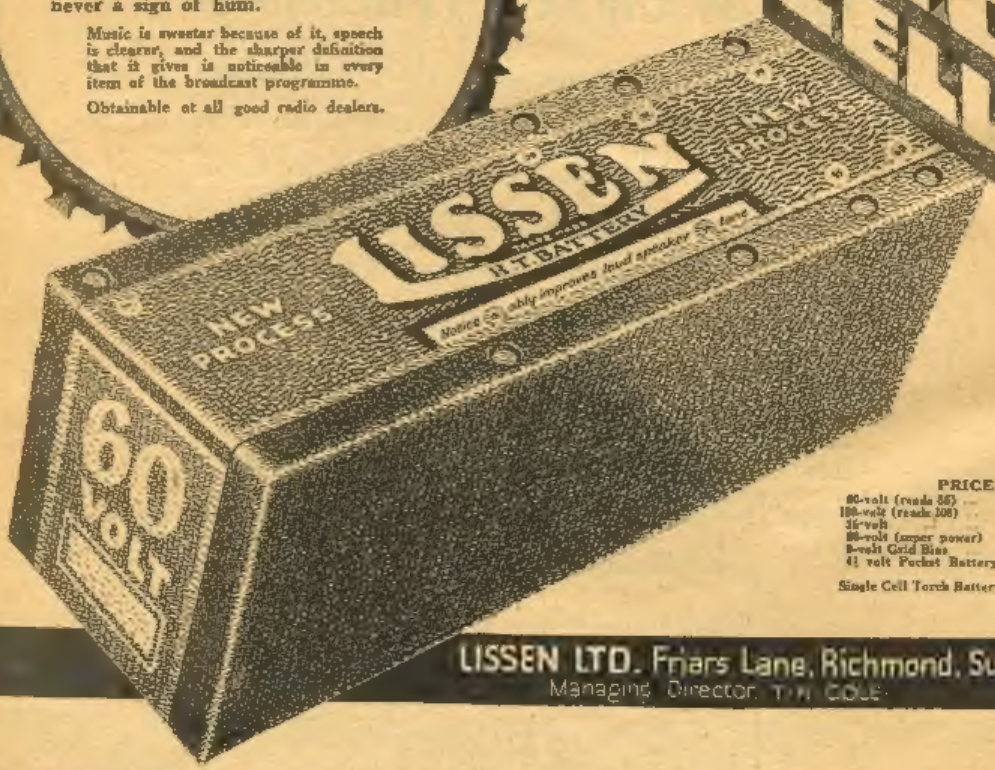
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THE RADIO TIMES

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POETRY AND BROADCASTING

By FRANK KENDON

I HAVE heard a poet and a Philistine agree upon this question: Poetry can never be a success on the wireless, they both have said. 'Can poetry be satisfactorily broadcast?' asks the poet, and the Philistine, by way of a retort, asks: 'Is poetry worth broadcasting?' It may be interesting to consider these questions once more.

Many will say, as I said at first thought, that broadcasting can do nothing with poetry. You see a roomful of people, of whom you are one. The impersonal music stops, and it is announced that somebody is to read poetry. Awkwardness enters. Poetry demands complete surrender, and complete surrender is as offensive to most people as undressing in public would be. There is an element of absurdity in allowing yourself to be moved, in public, too, by a thing that is only a loud-speaker. Poetry demands the closest attention, and it is almost impossible to give close attention when the room is full of loud-speaker. Often the strain of listening is itself enough to spoil the poem, or, if the reproduction is good, it is still almost impossible to give close attention when the room is full of imperfect sympathies. You cannot help growing self-conscious, and so again wrecking the poetry.

Yet poetry claims to be the highest literature; it has value for men; it depends upon sounds, and it ought to be read aloud. What are the conditions which poetry demands, and can a broadcast poem enjoy these or not?

Much lyric poetry is of too intimate a nature to bear public recital. If such poetry is to be broadcast it must be listened to almost alone. The success of the experiment of listening in darkness will surprise those who have not tried it. Darkness is an isolation; when the eyes have nothing, the imagination works at once, more vividly and less incongruously. But some people are afraid of performing the act of switching out the light, as though it would brand them in others' eyes as highbrows. An Englishman hates it to be thought that he takes anything too seriously. But either the thing is worth hearing, or it is not. You cannot sit and sew, or eat, or do a crossword puzzle, and listen to a poem. It must have undivided attention, or it is nonsense and is better not heard at all. If radio plays are better, experienced in darkness, so must poetry be, which is, indeed, a drama in yourself.

A lyric is not a declamation, it is a dance of words in the heart, one man's skilful expression of his own deep feeling. It need not be declaimed or intoned or recited. It is best (as friends know) read aloud with one other person (three, said Lamb, is an audience). Now, this is just what broadcasting can do. Microphones do not need shouts, nor 'cultured elocution,' nor declamation; they can catch the quieter tones of fireside talk. There is a sense in which it can be said that the microphone abolishes the audience; variety artists and orators naturally find this a serious disadvantage, but for the reader of poetry it must be an advantage.

Nobody can read poetry at all times; it needs a certain frame of mind, a quietness that is not weariness; and this is where broadcast poetry often fails. It must fall with some listeners—some are never in that frame of mind at all, others not at the moment. Something, perhaps, may be done to create it, by making the reading the climax of a carefully planned period not interrupted by announcements, or by an account of the setting or the events which led up to, and partly explain, the poem. There is nothing worse than having poetry thrust upon you when you are unready.

Poetry can also create its own atmosphere, but the huge audience is a chaos of listeners who must first of all be brought under its spell. In a short lyric, which is a poetical moment only, the poet does not write a word more than is necessary to the exact expression of his moment of vision; but in narrative poetry he has considered the preparation of the reader's mind, and takes it as part of his job. If the whole of the 'Ancient Mariner' is read, every listener, when its greater moments arrive, will be in exactly the right mood for them, brought into that mood by Coleridge himself. It has been my own experience that long poems are better for broadcasting than shorter poems, and that a short poetical recital can be not merely a waste of time, but a positive annoyance. They should be longer, if possible; and more sustained poems should be read at the beginning, so that the poetry itself may have time to create a mood in which the listener will willingly submit himself.

Again, poetry nearly always requires to be re-read. It is its nature that, although many of its effects depend upon delightful surprises, surprises of rhythm upon metre, surprises of metaphor, likeness in unlikeness, surprises of word and epithet, yet its power increases as it becomes better known. It might taste too much of the classroom to read lyrics over twice, though I think the experiment would be worth trying; but certainly the text ought to be available in the programmes wherever possible, so that before or afterwards the listener may be able to make himself familiar with its delights. You cannot exhaust the pleasure of a great poem. This plan, indeed, the B.B.C. carried out in their readings of the Foundations of Poetry, by publishing an anthology.

Poetry, then, asks sympathy, intimacy, a quiet mind, undivided attention, and a certain familiarity. This is a lot to ask. What does it give for this?

(Continued on page 8.)

BRITISH WAVELENGTHS

As already announced, the application of the new scheme of wavelengths for European broadcasting, known as the Prague Plan, involved some rearrangements of B.B.C. frequencies. As a result of further study and testing, particularly in connection with the reception of the alternative programmes provided by Daventry (5GB), the B.B.C. decided to defer some of the changes announced for June 30. Below is the complete list of British frequencies as operating to-day:—

Transmitter.	PRESENT WAVE. (Brussels Plan.) Frequency in kilocycles per second.	Wavelength in metres.	June 30. (Prague Plan.) Frequency in kilocycles per second.	Wavelength in metres.
Daventry 5XX ..	192	1562.5	193	1554.4
*Manchester ..	793	378.3	797	376.4
*Daventry 5GB..	622	482.3	626	479.2
*Glasgow ..	748	401.1	752	398.9
London 1 ..	828	358	842	356.3
London 2 ..	—	—	—	—
Cardiff	928	323.2	968	309.9
Aberdeen ..	984	311.2	995	301.5
Bradford ..	1020	294.1	1040	288.5
Bournemouth Dundee .. Edinburgh Hull .. Liverpool .. Plymouth Sheffield .. Stoke .. Swansea ..	1040	288.5	1040	288.5
Newcastle ..	1230	243.9	1148	261.3
Belfast	991	302.7	1238	242.3
Leeds	1160	258.6	1300	200

1500 kc. (200 metres) is not a British exclusive wave under the Prague Plan, but special arrangements have been made for its use by the Leeds transmitter.

* It should be noted that later in the year night effect may cause such mutual interference between Langenberg and 5GB that it may become necessary to readjust the frequencies of 5GB, Manchester, and Glasgow.



'The Broadcaster's' Notes on Coming Events.

BOTH SIDES OF THE MICROPHONE



A New Game.

OUR ears being strained towards the New World, we heard the other day of the 'signatures' which sponsors of advertising programmes are now attaching to their efforts. The 'signature' is an appropriate piece of music which is played at the beginning and end



'O Sole Mio!'

of the advertiser's programme. After a while, listeners begin to associate the signature with what lies between—and so arises what We Big Business Men call a 'property.' A firm of dressmakers uses the song 'Alice Blue Gown,' and the Fisher Body Company's item in the General Motors' Hour was prefaced with 'Coming through the Rye' (the point lying in the words of the first line). We amused ourselves the other evening inventing signatures for the use of various British firms on that glorious day when American radio methods are adopted over here. The game is a good one. For fishmongers we suggest *O Sole Mio*. Perhaps our readers have brighter ideas on this subject.

Launching a Battle Cruiser.

THE ceremony of the launching of H.M.S. *Exeter* from H.M. Dockyard, Devonport, on Thursday afternoon, July 18, will be relayed to Daventry Experimental. H.M.S. *Exeter* is a 'B' class cruiser of 8,550 tons and mounted with six 8-inch B.L. guns, together with the usual secondary and subsidiary armament. The launching will be performed by Lady Madden, who, at the naming ceremony, will break a bottle of Colonial wine over the ship's bows—in place of the customary champagne—cut the cord which releases the dog-shores, and so, to the strains of 'Rule, Britannia!' launch the ship. From the moment when the Admiral Superintendent escorts the First Sea Lord and Lady Madden and the Commander-in-Chief on to the launching platform, to the final moment when Lady Madden calls for three cheers for the men who built the ship, there should not be a dull moment for the listener. Commander Stephen King-Hall, R.N., will give a commentary

'The Only Pretty Ringtime.'

ENGLAND has no equivalent to the *Lieder* of Germany. They are as peculiar to that land, as much its essential voice, as, let us say, *coloratura* opera is of Italy, or madrigals of England, or guitars and castanets of Spain. They sing the romance of youth and adolescence. That is why Schubert was so constant to the *Lied*: he never grew up. And that is why the lyrics of Heine were such favourites with Schumann, in his *Lieder*: they hold the bitter-sweet of the maytime of youth captive in their lines. The singer of *Lieder* must hide her sophistication under a simplicity that shall not mock the green sorrows and joys of youth. Elena Gerhardt achieved this art superbly, and a few other singers—among them Olga Lynn, who is to give a broadcast *Lieder* recital on Sunday afternoon, July 14 (London).

Alhambra Memories.

THE Alhambra, from which 'turns' have lately been relayed during our vaudeville programmes, appears in the programmes on Thursday, July 18, in another and remoter capacity. The occasion is the broadcasting of a studio programme entitled 'Music in "the Eighties": Alhambra Ballets by George Jacobi.' Jacobi was musical director of the famous theatre between 1871-1890. The Alhambra has been in its seventy-five years the home of many kinds of entertainment. It began in 1854—a new building in the Moorish style—as 'The Panopticon,' established by Royal Charter for the purpose of producing classical music and improving lectures on scientific subjects. In 1861 the Panopticon was bought up by a showman, who sold the grand organ to St. Paul's Cathedral and opened the place as a circus. Next followed a period of ballet, until the performance of the *Can-Can* led to a suspension of the dancing licence. It was not long, however, before ballet again claimed chief place in the programmes of the Alhambra. The original theatre was burned down in 1882—and a palace more gloriously Moorish built in its place. The golden age of Alhambra ballet was that during which Jacobi directed the orchestra. Jacobi, prizewinner at the Paris Conservatoire and friend of Offenbach, composed *one hundred and eight ballets* for the Alhambra, movements from nine of which will be heard on the 18th. Prodigal though he was, he never, till the day of his death, lost his genius for composing swinging melodies. We are dazzled today by the 'super-productions of our own impressarios,' yet at the Alhambra of the 'eighties' there was a *corps de ballet* of a hundred dancers and one 'transformation scene' after another. The promenade at the back of the stalls was a favourite haunt of Bohemian London and provided Phil May with much material.

The Dear Old Days.

WE think of ourselves as living in a sensational age of showmanship. A glance at the history of the Alhambra, admirably compiled in 'tabloid' form by T. McDonald Rendle, will convince the sceptical modern that there were 'thrills' in entertainment for many years before the 'talkies' were dreamed of. We read of the big fight, 'Tom Sayers v. John Carmel Heenan—the Bernicia Boy,' forbidden by every Chief Constable in the country but finally fought at the Alhambra when Sayers had been smuggled into London in a horse-box; of Blondin walking on his rope above the auditorium with the theatre-manager on his shoulders; of Lulu, who appeared first at the Alhambra as a tiny boy trapezist, later as a beautiful Circassian girl, and was made the subject of a political cartoon in *Punch*; of Herr Dowe of the bullet-proof cuirass, who invited the Duke of Cambridge to shoot at him. A great chapter in the history of entertainment (a history as yet to be recorded in all its lively detail). We must not forestall the writer of an entertaining article in our next issue. The programme of Jacobi Ballets will be conducted by the composer's son, Maurice Jacobi.

Melsa Recital.

MELSA, a favourite with all listeners, is to broadcast a violin recital from 5GB Daventry Experimental on Saturday evening, July 20. His programme, on this occasion, is a popular one, and includes (besides the Kreisler arrangement of the *Londonderry Air*) pieces by Mozart, Brahms, and Sarasate.

The Stuff Men Die For.

THERE was an announcement in these columns some weeks back of *Ingredient X*, a new play for broadcasting by L. du Garde Peach. Fuller details of this production are now available. We have seen the author's script, and at a rough glance would say that listeners are in for a couple of rousing evenings—July 31 (5GB) and August 1. *Ingredient X* may be termed a 'satirical thriller' on the not-too-well worn lines of 'the truth behind the news' (see C. K. Munro's *The Rumour* and *The Forest* by John Galsworthy). The secret of a new Synthetic Rubber Company lies in a mysterious ingredient known as 'x,' which has made the product possible. Everyone—rival firms, City men, society ladies—is talking about this substance. We hear the proceedings at a meeting of the company's board of directors. The atmosphere is one of bland optimism. We hear of the fortunes which are to be made from the company. In between the happy speeches of the directors we are whisked away to the African forests, where men are dying for 'ingredient x,' and to the high seas, where a too-heavy cargo of the stuff is sinking a tramp steamer. The play is ingeniously constructed, with a nice balance kept between satire and adventure. Mr. Peach (under his own name as well as various pseudonyms) has given us many types of programme in the past. In *Ingredient X* his experience of the microphone technique has proved very useful.

Chamber Music.

ON Thursday evening, July 18, the Brosa String Quartet will broadcast a recital of chamber music from London. Their programme is one of exceptional interest, containing, as it does, two infrequently heard works for oboe and strings: Arnold Bax's *Quintet for Oboe and Strings* and Mozart's *Quartet for Oboe, Violin, Viola and 'Cello*. In addition, Lilias Mackinnon will play two groups of pianoforte pieces, one of which is to be devoted to Scriabin.

Versailles as Subject for a Programme.

THE French national *fete* of July 14 is to be celebrated (though on Monday, July 15) with a programme entitled 'Versailles,' in which the famous palace will stand as symbol of the greatness of France. The great days of the *Roi Soleil*, the terrors of the Revolution, the tragedy of Marie Antoinette—these will be among the memories recalled in music and



'Terrors of the Revolution.'

drama. The author of 'Versailles' is Miss Cecilia Hill, an authority on the Palace, whose book, 'Versailles, its Life and History,' is one of the best English contributions to the story of France. Miss Hill is a privileged person. When she goes to Paris she does not stay, like you or me, in the hotel opposite the railway station (*pension 35 francs*). She has a room in the Trianon and so is able to walk in the gardens, among the fountains, in the early morning, long before we and our sort have boarded the charabanc marked 'Versailles.' That is what is called 'good fortune.'



With Illustrations by Arthur Watts

BOTH SIDES OF THE MICROPHONE



Our Talkative Friends.

THE Talking Films improve every time we see them. History in this new branch of Art and Commerce is made in a day. In one recent 'talkie,' though, we were a little pained to have to watch a shot detective dying for ten minutes to a perfectly gratuitous accompaniment of



'English rustics in perfect harmony.'

Hawaian guitars, but in another we were frankly delighted with an old English inn, 'near Godalming,' where the rustics sat round in a saloon bar, twice as large as the Ritz, singing snatches from *The Beggar's Opera* in perfect harmony.

A Notable Anniversary.

ALMOST a year ago now—on July 13, 1928, in fact—the first 'Surprise Item' was broadcast. The idea was a good one—that there should be each week at least one unannounced programme of, possibly, a 'red hot topical' nature. The weekly quarter of an hour has brought us a variety of surprises. We have heard a gramophone playing backwards, a French clown and his 'radio-nieces,' a railway signal box in action, London's theatre-queue singers, a 'thriller' by a Labour M.P., a tabloid revue of sixteen items, 'Beachcomber's,' Mr. Thake and Saunders, A. J. Alan, a scene from *Journey's End*, another from *Porgy*, the Test Match cricketers, a trip round a film studio, a phenomenal choir boy, and two hundred canaries. A 'surprise item' is always a surprise in the sense that it is unannounced; the best are those which surprise as we hear them. It is none too easy a task, though, to find a real novelty each week. Sometimes those responsible have had to rely upon old favourites. It is always a delight, however, to come upon an unannounced story by 'A. J. A.' or the voice of Mrs. Buggins.

From Studio to Music-Hall.

A VAUDEVILLE programme on Tuesday evening, July 16, will include Tommy Handley, Gwen Henry, Teddy Brown and a relay from the London Coliseum. We were talking yesterday with a lady who remarked with surprise that, when the vaudeville bill 'faded over' to an outside music-hall, the orchestra was always playing in the same key as Jack Payne. Our friend imagined this to be a piece of sustained good fortune, whereas it is actually part of the careful organization which makes music-hall O.B.'s artistically possible. The key in which the theatre orchestra will be playing, the length of the 'act' to be relayed and of the one preceding it, these facts must be carefully noted in advance, and once the 'stand by' warning has been given, men in the wings of the theatre, at the Outside Engineers' control-point, in the Control Room at Savoy Hill as well as in the Studio from which the rest of the programme is coming, are listening intently so that the change-over may be accurately and artistically carried out. The stage-staffs of the various theatres also co-operate closely.

Thieves Among the Flowers.

ONE of the less obvious tragedies of England's disappearing countryside is the speed with which certain species of wild flowers are being uprooted from their localities and gradually exterminated. We remember a small copse, not thirty miles from London, where, as a boy, we used each year to find lilies-of-the-valley in quiet profusion. We were there this spring, too, but found no lilies at all. Similarly, the last year or two, we have watched a dwindling daffodil wood in Essex. It is not so much the indiscriminate, thoughtless plucking of the flowers that people indulge in, as the wholesale uplifting of roots and bulbs that gives one pause for the future of our wild acres. Garden flowers are lovely, no one would deny, but they are, after all, 'private property'; and the best of wild flowers is, surely, that they are for all alike to enjoy. It is not a day we, at any rate, look for with pleasure when all the best wild flowers shall have been lugged away and set in the privacy of gardens. On behalf of the Society for the Promotion of Nature Reserves the Rt. Hon. Viscount Ullswater, G.C.B., will broadcast on Friday, July 19, a talk entitled 'Vandals of the Countryside.'

Finland's Great Composer.

SIBELIUS' Fourth Symphony in A Minor is the outstanding work in the 5GB concert on Sunday evening, July 14. Though trained for the Law, Sibelius early decided to devote himself to music. After studying in Berlin and Vienna, he returned to his native country in 1893; by 1897 he had won such fame as a national composer that the State gave him a grant, thus enabling him to retire into the country and devote himself to creative work. Sibelius' work is the highest possible compliment that could be paid to the cultured and sane democracy of Finland. He is, before everything, a nationalist, though utterly without the vainglory that so often goes with nationalism. His fiftieth and sixtieth birthdays were celebrated in Finland as national events, and were marked by productions of the fifth and seventh symphonies. From time to time the composer has written work of 'public' import—including the well-known *Finlandia*, a March for Finnish Infantry, and a *Carillon* for the opening of a church in Helsingfors. But without doubt his greatest works, and those by which Finland (and all the world) will immemorially honour him are his seven symphonies; they are not yet heard frequently; but it needs no oracular power to prophesy the great place they must one day occupy in the world's music.

Records for Gramophone Enthusiasts.

DURING the luncheon hour broadcast of new gramophone records on Thursday, June 27, Mr. Christopher Stone played *Old Time Songs*, Jack Hylton's Orchestra, H.M.V. C1081; Rimsky-Korsakov's *Capriccio Espagnole*, Hallé Orchestra, Col. 9718-7; *Toreador Song* from *Carmen*, Rudolf Bockelmann, H.M.V. C1680; Grieg's *Sonata in C Minor*, Kreisler and Rachmaninoff, H.M.V. DB1259-61; *Isolde's Narration and Curse*, Frida Leider and Marteir-Wagner, H.M.V. D1667; Albert Sandler and Orchestra in *Les Lagerlerennas*, Col. 5386; Harry Shalson in *Deep Night*, Col. 5383; and dance records of *The Toymaker's Dream* (Winner 4819), *When the Curtain Comes Down* (Col. 5389), *Ever so Goosey* (Homochord D1344), *When Little Children Smile* (Col. 5387), and *Four or Five Times* (Parlo. R385).

The Canterbury Festival.

FURTHER details are now available concerning this Festival, which takes place during the week August 19 to 24 (inclusive), and for which the B.B.C. are supplying the orchestra and solo artists. On two evenings, programmes, called 'Serenades,' will be given in the Cloisters. Included in these 'Serenades' will be works by Purcell, Wagner, Parry, Ethel Smyth, Delius, Holst, Wolf, Warlock, and others. This feature, though only one out of many, including chorals and dramatic performances, should be exceedingly popular: it is not often we are given the opportunity of hearing good music in a setting so charming as is provided by the Cloisters of Canterbury Cathedral.

Early French Music.

'EXAMPLES of Early French Keyboard Music,' played by Reginald Paul, constitute the 'Foundations of Music' for the week beginning July 8. Mention of the French harpsichord composers of the seventeenth century inevitably calls to mind the music of Couperin, type and peer of them all. To understand his music thoroughly, one should, presumably, hear it played on the harpsichord itself; but we confess we are romantic, and for us enough survives of those amusing airs and graces when they are played upon the pianoforte. Something of the delight of musical-boxes (those converted gold snuff-boxes, watches, and cane-heads) is in the harpsichord music of such composers as Couperin and Rameau—iridescent bubbles of sound in which our mind's eye seems to see fountains and peacocks and carven trees and silken ladies dancing on the lawn. Some will say we give our romantic mind too free a rein; but what other attitude is possible before music that boasts such titles as, for instance, 'The Cherubim of Heaven's Blue'?

About Toys

THE next 'Growth of the Child' talk, number twelve in the series, will be given by the Hon. Mrs. St. Aubyn at 10.45 a.m. on Thursday, July 18. Her subject will be 'Toys and Recreations'—one about which many parents are vaguer than vague. We are acquainted with a small girl to whom doting parents have given, from time to time, toys of the most elaborate description—*item*, a Teddy Bear which says 'Wow!';



'A Motor Car with Pedals.'

item, a motor car with pedals; *item*, a French doll with a worldly leer; *item*, a miniature jazz-band outfit which would turn Jack Payne green with envy. These splendours lie discarded on the nursery ottoman. Our friend attaches far more importance to a creature called 'Fruity,' which the gardener carved from a clothes-peg.

"The Broadcaster."

5GB Calling!

SIR FRANK BENSON AS RADIO 'STAR'

In Birmingham's Shakespeare Feature Programme—A Successful Village Band—More Vaudeville—A Deserving West Country Charity—Light Music and Plays.

The Amington Band.

MANY listeners will, no doubt, wonder where Amington is situated. The same question is often asked when the band is fulfilling an engagement or attending a contest. Amington is a small mining village bordering on the north of Warwickshire, near Tamworth. The band which, under its conductor, Robert Davis, provides 5GB's afternoon concert on Wednesday, July 17, was formed in 1918, and claims to have a record unequalled by any other village band in the country. In addition to having won numerous cups and trophies throughout the Midlands, the band won the *Daily Telegraph* Cup (1921) and the Grand Shield (1923) at the Crystal Palace Championship contest. In the Belle Vue championship, September, 1925, it was successful in securing the fourth prize. Through the generosity of the Miners' Welfare Committee the band has been equipped with one of the finest band-rooms in the country, opened in October last.

Vaudeville.

TWO vaudeville programmes are included in the week under review. In the first, on Monday, July 15, we find Myles Clifton, perhaps the finest delineator of 'G. P. Huntley' character parts in the country; Dorothy McBlain, the *diffeuse* who is now well-established in the hearts of listeners; Mark and Alma Vane, whose light duets 'come over' so successfully, and Miss Taylor, who presents a sketch, details of which are not yet to hand. Philip Brown's Dominoes Dance Band, under the leadership of James Donovan, is in support.

Helena Millais.

IN the second vaudeville programme on Wednesday, July 17, we find Helena Millais, the well-known actress-entertainer. Like many other versatile and successful entertainers, Helena Millais has had a varied and interesting career. She was leading woman in plays for some years, and as a girl of fifteen and sixteen she played emotional parts of the Mrs. Patrick Campbell type; then she ran sketches in vaudeville, playing American parts for three years. After that, for further experience, she played in and wrote some successful films, and then became a concert entertainer, creating her popular character, 'Our Lizzie.' This led to broadcasting, and she was one of the first B.B.C. 'stars,' having broadcast regularly since 1923. Miss Millais has just made her first 'talkie,' and her broadcast and gramophone experiences should make her a valuable 'talkie' recruit.

Stainless Banjo Impressions.

I'M afraid that title is somewhat mixed, but the hot weather coupled with the dazzling galaxy of talent also in the bill with Helena Millais, to use a colloquialism, rather 'fogged the issue.' What I intended to convey was that also included in the same programme is our old friend Stainless Stephen, with his partner in patter Oscillating Oscar, Will Van Allen and Bert (banjo duo), and Kathleen Hamilton, whose impressions of certain well-known radio voices are the best of its kind I know. In addition to impressions of 'people I have heard but never seen,' she makes a feature, as many know, of 'people I have seen but never heard.'

'Black Arts Ltd.'

ONE day last week we received the card, a facsimile of which is reproduced on this page. We frankly admit that the immediate effect upon us was somewhat frightening, but we quickly regained our composure and agreed to see the gentleman in question. The result has been that we are arranging a programme on novel lines, as we are anxious to leave no avenue unexplored which may aid in the establishment of radio drama as an art with new possibilities. It presents, we think, some claims to novelty, inasmuch as it interposes an additional stage between the artist and his audience. It is always interesting to hear what the other listener thinks, for no two human intelligences react quite in the same way to a common stimulus. If we can receive the reactions of another intelligence to the programme to which we are listening, it may add great interest to even such a simple programme as we have selected for our experiment. Whatever measure of success may attend our effort, we are sure of a warm welcome to an illustrious recruit to radio productions, Sir Frank Benson, whose appearance will give our endeavour its best possible chance of a successful issue.

Telegrams: 'SPOOF' Westminster

Black Arts Ltd.

:: *Hallucindition Experts* ::

MASS SUGGESTION

Modern Sorcery in all its Branches

Heroes' Homes, Westminster

Presented by: Our Mr. PILLICOCK

This is the card referred to in our paragraph 'Black Arts Ltd.' Recognizing that 5GB is an experimental station, and that radio is full of unexpected developments, we have gone carefully into the matter, with the results as stated.

Gloucester Samaritan Fund.

THE Gloucester Samaritan Fund and Guild is the subject of 5GB's appeal on Sunday, July 14. The fund, which is controlled by a small committee, was founded by the Rev. G. Milford Barnes, who has made a close personal study of the subject and devoted his life to work among the poor and physically defective. He has spent much time labouring for this wonderful work in hospitals, missions, and in the homes of the patients with whom he has come into contact. The object of the guild, which has the full approbation and support of many well-known medical men, is to do everything in its power to advance the special and prompt treatment and after-care of urgent cases, to prevent needless suffering and total disablement, and to cater for the social, moral, and religious education of the physically defective. The scheme is a very comprehensive one, and it is realized that it cannot immediately be fulfilled, but the committee is confident that it is practical, and when placed on a sound financial basis will meet a long-felt need in the West Country. The appeal will be made by Mr. A. J. Dennis.

In Time with Summer-Time.

THE light touch which has been given to the summer programmes this year by the B.B.C. has been markedly acceptable, particularly by the listener in possession of a portable set. On Tuesday afternoon, July 16, I find a little programme I should like to listen to in a punt, say, amongst the rushes under the quivering willows of the Avon. The melodies of the Norris Stanley Pianoforte Sextet would effectually cause business worries and the thought of bricks and mortar to fade away through the reeds amongst which I should be lying. They would form a background for the baritone songs of Bernard Ross, and the humorous touches given by Edith James to her songs at the piano—Edith James, who although one of 5GB's favourite lady entertainers, has broadcast from many other B.B.C. stations. Yes, I should just lie there and think . . . but most of the time just lie.

'Followers.'

TWO one-act plays fill an hour on Friday, July 19. The first is *Followers*, by Harold Brighouse. In it we are taken back to Cranford in the year 1859 to the type of parlour one used to find overcrowded with fragile furniture, antimacassars, and china ornaments. It is a delightful comedy, but that does not mean that the audience will rock themselves with laughter. Indeed, there is a streak of pathos running through the story, and one part at least will bring sorrow rather than amusement. The second play is an adaptation by Mr. Stuart Vinden of Charles Dickens' story, 'Hunted Down.'

Singer and Pianist.

THE Light Music on Friday, July 19, is provided by Jan Berenska's Pianoforte Quintet, Marjorie Hazlehurst (pianoforte), and Mary Maddock (soprano). The latter began her musical career as a pianist, studying at the London College of Music, securing her diploma there before she was thirteen with full marks for interpretation and sight reading. She then studied at the University of Wales, where she discovered that she had a voice. It is very nice to feel that one has two strings to one's bow, but on one occasion her versatility was responsible for a most unpleasant (to her) quarter of an hour. While at a dinner in London, at which there were several Cabinet Ministers, she was asked at the last moment to accompany a leading tenor who was one of the guests of honour.

The Pleasures of Transposition.

MISS MADDOCK consented, and on taking her place at the pianoforte was astonished to find she had to play from memory. *For You Alone* was the first item, and she was about to begin, when she was still further unsettled by the singer's request to transpose the song into another key. The second song she had never even heard at that time, and found that again she was expected to accompany without a copy. However, she firmly insisted that one be provided. This was done, and then again it was a case of transposition. If I were Miss Maddock, I think I should be ignorant on such occasions as to which are the bass and treble clefs.

'MERCIAN.'

H. G. WELLS

is to make his first appearance at the microphone this week at 9.15. on Wednesday next, July 10. Here is one of his famous short stories.

'THE STOLEN BACILLUS'

'THIS again,' said the Bacteriologist, slipping a glass slide under the microscope, 'is a preparation of the celebrated Bacillus of cholera—the cholera germ.'

The pale-faced man peered down the microscope. He was evidently not accustomed to that kind of thing, and held a limp white hand over his disengaged eye. 'I see very little,' he said.

'Touch this screw,' said the Bacteriologist; 'perhaps the microscope is out of focus for you. Eyes vary so much. Just the fraction of a turn this way or that.'

'Ah! now I see,' said the visitor. 'Not so very much to see after all. Little streaks and shreds of pink. And yet those little particles, those mere atomies, might multiply and devastate a city! Wonderful!'

He stood up, and releasing the glass slip from the microscope, held it in his hand towards the window. 'Scarcely visible,' he said, scrutinising the preparation. He hesitated. 'Are these—alive? Are they dangerous now?'

'Those have been stained and killed,' said the Bacteriologist. 'I wish, for my own part, we could kill and stain every one of them in the universe.'

'I suppose,' the pale man said with a slight smile, 'that you scarcely care to have such things about you in the living—in the active state?'

'On the contrary, we are obliged to,' said the Bacteriologist. 'Here, for instance —' He walked across the room and took up one of several sealed tubes. 'Here is the living thing. This is a cultivation of the actual living disease bacteria.' He hesitated. 'Bottled cholera, so to speak.'

A slight gleam of satisfaction appeared momentarily in the face of the pale man. 'It's a deadly thing to have in your possession,' he said, devouring the little tube with his eyes. The Bacteriologist watched the morbid pleasure in his visitor's expression. This man, who had visited him that afternoon with a note of introduction from an old friend, interested him from the very contrast of their dispositions. The lank black hair and deep grey eyes, the haggard expression and nervous manner, the fitful yet keen interest of his visitor were a novel change from the phlegmatic deliberations of the ordinary scientific worker with whom the Bacteriologist chiefly associated. It was perhaps natural, with a hearer evidently so impressionable to the lethal nature of his topic, to take the most effective aspect of the matter.

He held the tube in his hand thoughtfully. 'Yes, here is the pestilence imprisoned. Only break such a little tube as this into a supply of drinking-water, say to these minute particles of life that one must needs stain and examine with the highest powers of the microscope even to see, and that one can neither smell nor taste—say to them, "Go forth, increase and multiply, and replenish the cisterns," and Death—mysterious, untraceable Death, Death swift and terrible, Death full of pain and indignity —would be released upon this city, and go hither and thither seeking his victims. Here he would take the husband from the wife, here the child from its mother, here the statesman from his duty, and here the toiler from his trouble. He would follow the water-mains, creeping along streets, picking out and punishing a house here and a house there where they did not boil their drinking-water, creeping into the wells of the mineral-water makers, getting washed into salad, and lying dormant in ices. He would wait ready to be drunk in the horse-troughs, and by unwary children in the public fountains. He would soak into the soil, to reappear in springs and wells at a thousand unexpected places. Once start him at the water supply, and before we could ring him in, and catch him again, he would have decimated the metropolis.'

He stopped abruptly. He had been told rhetoric was his weakness.

'But he is quite safe here, you know—quite safe.'

The pale-faced man nodded. His eyes shone. He cleared his throat. 'These Anarchist—rascals,' said he, 'are fools, blind fools—to use bombs when this kind of thing is attainable. I think——'

A gentle rap, a mere light touch of the finger-nails, was heard at the door. The Bacteriologist opened it. 'Just a minute, dear,' whispered his wife.

When he re-entered the laboratory his visitor was looking at his watch. 'I had no idea I had wasted an hour of your time,' he said. 'Twelve minutes to four. I ought to have left here by half-past three. But your things were really too interesting. No, positively I cannot stop a moment longer. I have an engagement at four.'

He passed out of the room reiterating his thanks, and the Bacteriologist accompanied him to the door, and then returned thoughtfully along the passage to his laboratory. He was musing on the ethnology of his visitor. Certainly the man was not a Teutonic type nor a common Latin one. 'A morbid product, anyhow, I am afraid,' said the Bacteriologist to himself. 'How he gloated on those cultivations of disease-germs!' A disturbing thought struck him. He turned to the bench by the vapour-bath, and then very quickly to his writing-table. Then he felt hastily in his pockets, and then rushed to the door. 'I may have put it down on the hall table,' he said.

'Minnie!' he shouted, hoarsely, in the hall.

'Yes, dear,' came a remote voice.

'Had I anything in my hand when I spoke to you, dear, just now?'

Pause.

'Nothing, dear, because I remember——'

'Blue ruin!' cried the Bacteriologist, and incontinently ran to the front door and down the steps of his house to the street.

Minnie, hearing the door slam violently, ran in alarm to the window. Down the street a slender man was getting into a cab. The Bacteriologist, hatless, and in his carpet slippers, was running and gesticulating wildly towards this group. One slipper came off, but he did not wait for it. 'He has gone *mad*!' said Minnie; 'it's that horrid science of his,' and, opening the window, would have called after him. The slender man, suddenly glancing round, seemed struck with the same idea of mental disorder. He pointed hastily to the Bacteriologist, said something to the cabman, the apron of the cab slammed, the whip swished, the horse's feet clattered, and in a moment the cab, and Bacteriologist hotly in pursuit, had receded up the vista of the roadway and disappeared round the corner.

Minnie remained straining out of the window for a minute. Then she drew her head back into the room again. She was dumbfounded. 'Of course he is eccentric,' she meditated. 'But running about London —in the height of the season, too—in his socks!' A happy thought struck her. She hastily put her bonnet on, seized his shoes, went into the hall, took down his hat and light overcoat from the pegs, emerged upon the doorstep, and hailed a cab that opportunely crawled by. 'Drive me up the road and round Havelock Crescent, and see if we can find a gentleman running about in a velveteen coat and no hat.'

(*Continued on page* 33.)



'Hullo!' said poor old Tommy Byles; 'here's another bloomin' loonatic. Blowed if there ain't.'

(*Continued from page 3.*)

Poetry's function is to delight the soul and the mind together. For an instant, it will lift a man out of time and give him the wings and the joy of greatness. Those who are dead to poetry are mere eaters and drinkers, but there are few such monsters in the world.

I can imagine some sturdy and inquiring Philistine here protesting against a pulpit manner. These are broad, general statements, not arguments at all. Something more logical in the way of a defence is needed, and it will do no harm to attempt to give it. Here, therefore, are the facts for which I should beg admission:—

I. Men have a spiritual faculty, by which, while they are alive, they delight to perceive and share in a life greater than their own.

II. Different men differ in their powers of spiritual perception.

III. This power of perceiving spirit is a noble and distinctively human power, and gives a noble and distinctively human delight, one which, as it turns a man from matter and mortality, ought to be treasured and practised and thereby increased.

Where one man may see a tree, another may see a living tree, and another a creature manifesting a life and a beauty of life which, as men can share it, must be an expression of the same spirit as that which moves man to delight in beauty. This power of seeing deeply, and of enjoying deeply, varies in individuals; but the poet is one who possesses it (or some related spiritual power) in a large degree. He may fall short of other men in other ways, but in this he is definitely in advance of them. I do not see how the sturdy Philistine, if he is honest, can wish to deny this. All men, in all their faculties, do differ. Some are hard-headed business men, some are not; some are hot, some are cool; some are clever, some are slow. It is not a question of who is the better man, but who is the better business man, the better statesman, the better seer.)

IV. Everyone must know the desire which urges him, when he has found or seen or heard or felt some new and keen delight, to rush away and bring some friend to share it, or, if this is impracticable, to tell of it afterwards, and to tell of it so successfully that others shall enjoy the shadow of his experience. I think this is a universal human impulse. The keener the emotion the stronger is the need we feel to share it.

Outside my window a white butterfly (a London butterfly) has just carelessly fluttered across the new and very living leaves of a lime tree, and has settled in sunshine upon one of the leaves, where it waves with the leaf in the light and air. This is a delightful experience, and it appeals to me in some particular way because of my own private associations, and because of the contrast of lives suggested by its city surroundings. To Blake or to Keats, or to Shelley or to Shakespeare, it might have brought a particularly keen in-seeing delight, so keen that they would have been able to express that living delight in words, and anyone reading their words would in some measure have shared for that moment the spiritual insight of the poet. They would have opened our eyes, and increased our own natural faculty of seeing the spiritual significance of the commonplace. We may be better business men or statesmen than these, but we are not better poets. In this, therefore, if we give them their way, we can learn a new delight from them. Life is not so overcrowded with joys that we can say it is no honour to have added one; nor is there anything unnatural or effeminate or highbrow about poetical delight, it is only the delight resulting from the right exercise of a universal human faculty.

The expert golfer can broadcast his enthusiasm and perhaps some explanations of his skill which will be useful to the less expert. A poet is only an expert in spiritual delight, in which we all have some skill, too; but the poet is in a better case than the golfer, because he can broadcast his actual performances, and in such a way that anyone can take part in their virtuosity. It would be a thousand pities if the poet and the Philistine had their way, and cut out poetry from the programmes altogether. Poetry is undoubtedly worth broadcasting, for the delight it gives and for the capacity for delight which it fosters; and I see no reason to agree with the sensitive, conservative few who say that poetry can never be successfully broadcast. I remember Mr. Squire's reading of the 'Revenge,' and of the 'Ancient Mariner,' and I am sure of its success.

In the rush of modern life, when we are so much occupied with the process of supporting life, we are in danger of forgetting that life is also a spiritual experience, and that we are less than human if we forget it. Boredom is a hateful disease from which men fly to the most outrageous pastimes in a wild endeavour to forget themselves in externals. But boredom is only inability to be delighted by ordinary things. Poetry can be an entertainment, but better than this is its power of increasing the skill of the spirit, so that by the practice it gives a man, he may himself be able to see the inexhaustible wonder of common life, fill his own days full of it, and only be sorry to die.

FRANK KENDON.



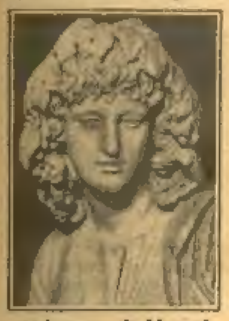
'PRIMAVERA': BOTTICELLI'S LOVELY ALLEGORY OF THE SPRING.

Botticelli's famous picture in Florence, depicting the flower-garlanded Flora, the Graces, and other symbolical representations of the coming of Spring, is as near music as painting can be: it is no wonder, therefore, that a romantic composer like Respighi, the young Italian whose 'Pines of Rome' and 'Fountains of Rome' are well known, should have found inspiration in it for a musical work. His 'Three Botticelli Paintings' ('Primavera'; 'The Adoration of the Magi'; and 'The Birth of Venus') will be performed at a concert by the London Chamber Orchestra on Wednesday evening, July 10.

THEATRE-GOING IN ANCIENT GREECE

Plays which Began at Dawn—The Unimportance of Scenery—Actors Concealed Behind Masks and Wearing Thick Boots—Murders and Suicides 'off,' but they Brought on the Body—Tickets Fourpence or Free.

A CITIZEN of ancient Athens in the time of Euripides, unlike ourselves today, could not go to the theatre whenever he happened to feel disposed for it, or to have the price of a ticket in his pocket; he had to wait for the fixed season to come round in which plays were exhibited. But that season, when it came, amply rewarded him for the troubles of waiting, for it was a time of general merriment in a city which was never disposed to gloom. There were, indeed, several festivals at Athens during which plays were acted, but the most important of them was the festival of the City Dionysia, held, as its name shows, in honour of Dionysus, god of wine and protector of theatres. At this festival, celebrated at the beginning of spring, the whole city went on holiday. On each successive day great crowds of people, the citizens of Athens, with women, boys, and even slaves, and numerous foreign visitors from other parts of Greece, would leave their houses at early dawn, and make their way to the theatre on the southern slopes of the Acropolis, ready to spend the whole day there listening to the various plays which were to be presented in competition, and to enjoy themselves in the way nearest to their hearts.



Melpomene, the Muse of Tragedy.

A play in progress in the theatre at Athens must have presented a remarkable spectacle: the vast audience, numbering some seventeen or twenty thousand people; the sense of the bright Ægean Sea beyond, and overhead the clear Grecian sky; and that fine and subtle air which, as Cicero thought, was not the least amongst the causes of the quick intelligence of the old Athenians.

The theatre itself was unlike any theatre of the modern world. It was, as I have already indicated, entirely in the open air, and presented the appearance of a huge natural amphitheatre. On the level ground, at the base of the steep rock called the Acropolis, was a circular floor of earth, beaten and trodden hard, in the middle of which stood an altar, and at the southernmost edge, facing the hill, was a wooden building, long and narrow, probably of two storeys high; this was the stage, on which the chief actors performed, and the circular floor was the 'orchestra,' or dancing place, where the chorus, so strange and yet so important a part of all Greek plays, danced its dances and chanted its odes. Then, rising upward from the edge of the orchestra, tier upon tier in a great semi-circular sweep, were the seats where the spectators sat, the front row being reserved for priests and officials, and perhaps also for distinguished visitors, whom Athens, as the 'school of Hellas,' was always glad to welcome and to show the splendours of her art.

The stage arrangements were in the main simple, and governed by certain conventions which, when one takes into consideration the conditions under which the plays were produced—the immense size of the theatre, the fact that it was entirely in the open, and the ritual nature of ancient drama—are not so strange as they seem at first sight.

Scenery of a kind was first introduced by Æschylus, and throughout the best period of Athenian drama remained much as he made it, and consisted of painted backcloths of a formal and conventional nature, to represent the normal setting of the various types of play. Tragedy, for instance, would usually have a scene representing the outside of some palace, with columns and battlements, and perhaps a suggestion of trees and hills in the distance; and the same scene would serve for many plays in succession. The *Elektra* of Euripides is peculiar amongst Greek tragedies in the fact that it is set before a poor man's hut in the mountains, and would, therefore, have required a special scene of its own. It is unlikely that any curtain, or drop-scene, was employed, and it was very seldom that a change of scene was made during the course of a play. The dresses of the tragic actors had little regard for period or verisimilitude, but resembled in the main the ordinary costume of contemporary Athens, but with an added dignity obtained by greater length and sweep of mantle, and by more brilliant colouring. The effect of grandeur was sought also by the addition of a peculiar boot (the cothurnus) with immensely thick wooden soles, to give the actor increased height, and by what seems to us the oddest of all the ancient dramatic conventions, the mask. There were many of these masks, each one fashioned to portray some particular character that regularly occurred in the various sorts of play, such as, in tragedy; the cruel tyrant, or the wronged and suffering girl, or the noble hero. The use of the mask must have rendered the subtleties of acting impossible, but one must not forget the size of the ancient theatre, and the fact that the expression of an actor's face, even had he worn no mask, would not have been visible to a large part of the audience. A Greek drama was a poem; its strength was in itself, and, provided that it was well spoken, it could dispense with much that is often necessary to a modern play.

'Elektra,' the famous tragedy of Euripides, represents Greek drama in the Great Plays Series on July 16 and 17. The play was originally performed in the manner described in this article.

The members of the chorus also wore masks, but differed from the chief actors in their clothing, which was simpler and less brightly coloured. The chorus for the most part kept to the orchestra, but there was a connection between orchestra and stage, for the occasions on which the leader of the chorus might have to pass from one to the other.

There was a convention amongst the Greeks that deeds of violence should not be represented on the stage: at the same time, the story of a play constantly made it necessary that the results of such things should visibly appear. For this purpose, a peculiar device was employed, a sort of platform on wheels, and if, for example, the bodies of Clytemnestra and Ægisthus after their murder had to be shown on the stage, they were arranged on the platform 'off,' doors in the back of the scene were thrown open, and the whole platform, together with its burden, pushed through on to the stage. One other device deserves mention: the *theologeion*. This was a means whereby gods could be represented as holding converse with men and yet remain in a sense remote. It also was a movable platform, set somewhere in the upper part of the stage buildings, and capable of being thrust forward into prominence with the god standing upon it, above the heads of the other actors. In the event of a god, or divine messenger, having to fly down to earth, or up to heaven, the *mêchanê* was used, a crane-like structure by which a man could be raised or lowered.

These, in brief, were the conditions under which the masterpieces of ancient Greek dramatic art were originally performed. The Athenians had a strong passion for the drama. Admission to the theatre was originally free, but scrambling for seats amongst that excitable people rendered advisable the issue of tickets, which were sold at two *obols* (about fourpence) apiece, while those who could not afford that small sum were given tickets at the public expense.

And all the time we must remember that these exhibitions of drama, for all the high spirits and delighted enjoyment which they occasioned, were an integral part of a religious festival, and that it was the worship of Dionysus that gave them birth. The authors of the plays produced them in competition, and during the course of a day many plays were acted: for hour after hour that vast audience remained seated, watching and listening with alert and delighted minds to plays which have proved, in many instances, to be still amongst the finest literary achievements of the world.

AUBREY DE SELINCOURT.

FIRST ON THE UNCHARTED SEAS

by Milton Waldman

In the saga of the Tudor Travellers is to be found some of our most stirring history. 'The Literature of Travel in Tudor days' is the subject of Mr. T. S. Eliot's talk, on July 9.



Hero of *The Squirrel*.

TWO factors, one of them more or less an accident, largely determined the part which Tudor England was to play in the exploration of the unknown world. Had Bartholomew Columbus, on his way to offer his immortal brother's services to Henry VII in 1488, not been captured by pirates, it is quite possible that the most important discovery in the history of the world would have been achieved under English auspices and exploited by English sailors. As it was, Bartholomew returned to Spain bearing Henry's eager acceptance of Christopher's services, only to learn that Ferdinand and Isabella had at last agreed to finance the voyage.

Breaking Through to Cathay.

Following upon Columbus's return, Pope Alexander VI, a Spaniard, promulgated the Bull of Demarcation, whereby all the unknown world was divided between Spain and Portugal, the latter of which had a few years before discovered the route to the Indies by the Cape of Good Hope. The line of demarcation ran through the eastern end of Brazil and through the Poles to meet in some vague spot on the other side of the earth. Unless, then, some other power was able to discover still another route to the fabled and yet authentic wealth of Cathay, all of Christendom was thenceforward prohibited from the enjoyment of this golden expansion.

It was Elizabethan England which made the most determined effort to discover this third route. During most of Henry the Eighth's reign the Papal Bull was, of course, binding; thereafter England was too unsettled, too poor, to risk the chances of war by encroaching upon putative Spanish territory toward the setting sun. A tentative effort was made in 1553 by Sir Hugh Willoughby and Richard Chancellor to find the goal by a North-East passage through Russian Arctic waters, but this resulted only in a languid trade with Muscovy, which faded when the great Elizabethans turned their attention to that most stirring series of exploits known as the search for the North-West passage.

As early as 1527 English geographers had been engrossed with the fascinating idea that all complications might be avoided if a way could be found through the American continent to the Pacific Ocean. It seemed inconceivable to these people that one continuous body of land could extend almost from Pole to Pole; they argued that what seemed like an interminable continent must in reality be a series of islands of greater or lesser size, and probably of inconsiderable depth—after all, Balboa had crossed the isthmus of Panama, and Magellan had sailed through the straits which bear his name, in a comparatively few days. Robert Thorne, the first Englishman to write on the subject, brings numerous arguments to prove this theory, and to the objection that this way, if found, might be impassable because of ice, he returns the immortal answer, 'There is no land unhabitable, nor sea unnavigable.'

The first actual explorer to take the matter in hand was Sir Humphrey Gilbert. He himself never lived to carry the undertaking very far, though his 'Discourse to prove a Passage by the North West to Cathaia and the East Indies,' published in 1576, did much to stimulate Frobisher and Davis, and later Hudson and Fox, on this fascinating and futile quest. Gilbert himself undertook two voyages to the New World. The first, in 1577, proved abortive because of dissension in the crew, a common failing in Elizabethan voyages, and an unsuccessful fight with the Spaniards. His second, in 1583, was ostensibly undertaken for the colonization of Labrador. But the English were not yet ready for colonization, and Gilbert was forced to turn back. He never returned, however; on the homeward journey his two vessels, *The Golden Hind*, of forty tons, and *The Squirrel*, of ten, ran into a terrible storm off the Azores. Gilbert was on the smaller because, as he said, 'I will not forsake my little company going homewards with whom I have passed so many storms and perils.' When presently it was seen that *The Squirrel* could not possibly survive the storm, the officers of *The Golden Hind* attempted to come alongside so as to bring him aboard; they saw him calmly reading a book, and his only reply to their warning and invitation was, 'We are as neare Heaven by sea as by land.' At midnight the little frigate disappeared for ever, a not unfitting end for a great and reckless soldier who had written at the end of the Discourse mentioned above, 'He is not worthy to live at all, that for fear or danger of death, shunneth his Country's service and his own honour, seeing Death is inevitable and the fame of virtue immortal.'

The Irascible Frobisher.

The most formidable of the Argonauts, and amongst the most persistent to go in search of the elusive Passage, was Martin Frobisher, one of the magnificent trio of admirals, with Drake and Hawkins, who so brutally shepherded the Armada down the Channel in the summer of 1588. In 1576 a company of London merchants financed a fleet of tiny vessels, and Frobisher set sail for the ice-bound regions of the north. He had plenty of adventure, made a number of discoveries, ran his vessels on to icebergs and pushed them off again, but came home with no more tangible result than a chunk of black stone which an assayer accidentally dropped into the fire and decided to be gold when he looked at it again. This error attained for Frobisher the capital to undertake two other voyages in the two following years, but no gold was found, and no passage. Frobisher thereupon turned his abilities and his morose temper upon the Spaniards in the West Indies, with more substantial results.

His superior officer in this business of 'singeing the King of Spain's beard' was that most celebrated and beloved of English sailors, Sir Francis Drake, with whom the irascible Frobisher became involved after the conquest of the Armada in a feud whose echoes have not died down yet. Shortly before Frobisher returned from his third Arctic voyage, Drake, who would never have dreamed of attempting anything so abstract as exploration when there were Spanish treasure ships to be captured and storehouses to be raided, embarked quite by accident on the most splendid journey ever undertaken by an Englishman.

The Lust for Spanish Gold.

Having found the Spaniards in the West Indies becoming too wary and cautious, he set out in Magellan's wake to find his loot at its source, namely, the west coast of America. He succeeded richly, beyond his most fantastic expectations, but finding the way home rendered difficult by the season and the waiting Spaniards, he coolly set off to bring his treasures home the long way about, and in September of 1580, rolled into Plymouth Harbour, the first commander ever to have circumnavigated the globe. Magellan, who had made the attempt fifty-nine years earlier, had not lived to complete his voyage. Five years later, Thomas Cavendish repeated the feat and for somewhat the same reason. Cavendish was the typical Elizabethan adventurer; exploration for discovery's sake, colonization for the future's sake, conversion for Christianity's sake, were all secondary to the principal objects of travel by sea—to lay his hands on Spanish gold, to devastate Spanish cities, to demolish the symbols of Catholicism, all in the name of his Queen (when she did not disavow him) and militant Protestantism. He was a harsh disciplinarian, violent of temper, impatient of restraint—the one kind of man he could not bear was his subordinate, John Davis, the simple-minded, kindly, earnest sailor who explored the North-West Passage after Frobisher because he had a thirst for knowledge and thought it would do the Indians good to make Christians of them. Like Drake, Hawkins, Frobisher, and their like, he was more capable of destroying empires than of founding them—*that* talent in his countrymen was to be developed later.

All the genius of the Elizabethan traveller is summed up in the name of Sir Walter Raleigh. No one of his contemporaries' talents was completely denied him; yet he was an exception to every rule by which they were guided. He raided the harbour of Cadiz with the inspired strategy of a Drake, and explored Guiana with the persistence of, and greater success than, a Frobisher or a Davis. But in addition he possessed a vision of an English empire far more grandiose than

(Continued on page 25.)

THE AIR FORCE SHOWS ITS PACES

A Commentary on the Royal Air Force Display is to be relayed from Hendon on Saturday afternoon next

In a prize was offered to the readers of *The Evening Times* for the name of the annual outdoor event which attracted the largest number of paying spectators on one day, I wonder how many would give the correct answer. There is little doubt that the R[illegible] Air Force Display which this year [illegible] at Hendon on Saturday last [illegible] has advanced to the premier place, and that the numbers attending exceed even such a popular attraction as the Cup Final. The annual paying attendance is now approximately 100,000 spectators, a figure which takes no account of the vast numbers who witness the Display from vantage points for miles around Hendon.

All in the Day's Work.

It is all the more noteworthy, also, when it is remembered—a point often overlooked—that the Display is entirely an exhibition of exercises forming a normal part of the training of Air Force pilots. It is true of course that in the presentation of the different events an attempt is naturally made to hold the sustained interest of the onlookers, but at no time in the history of this annual demonstration has the service [illegible] been subordinated to mere showmanship. No item of the programme is admitted, however, unless it illustrates an essential requirement in the training of individual pilots or in the combined exercises of flights, squadrons, or wings.

When you see two pilots cavorting in mid-air at the tail of a heavy bomber like a pair of gerfalcons swooping on a stately heron, they are not a couple of madcaps at large from some celestial Bedlam, but two well-trained pilots who probably only a year or so ago were cadets at the Royal Air Force College, demonstrating the latest method of attack on the type of aircraft which, in the unhappy event of another war, might well raid these shores.

A Display of Efficiency.

Again, when the 'crazy' flying pilots, after amazing feats of wizardry, suddenly bow to you over the fence and appear to desire closer acquaintance they are not out of hand, but are demonstrating the perfect control which skilled pilots possess in the handling of modern aircraft.

When you see, also, squadron after squadron dive earthwards with majestic grandeur and awe-inspiring roar, they illustrate not only the efficiency of squadron training, but they teach you as well the immense progress made in producing high-speed fighters and bombers.

It is only a few weeks now until the Schneider Trophy race takes place, when speeds of 300 miles an hour may be expected; but it should not be forgotten that as late as 1923, when the race was last held in this country, the winning seaplane, designed only for racing purposes near sea level, gained the victory with a speed of 177 m.p.h. Today the latest type of single-seater fighters in the Air Force which will take part in the Display at Hendon are capable of speeds in excess of this when carrying their full war load, both near the ground and at great altitudes. Not only must they do this to keep pace with a corresponding development in the speed of day bombers, but they are able to climb five miles high in a few minutes and possess all these powers of manœuvre which are so important in aircraft of this type.

It used to be said that the race was to the swift. In the realm of the air this is not the whole truth. If the steed is not good the pilot is handicapped but if the pilot is not the complete airman, then the speed and manœvrability of his aircraft will be of little avail. It is a prime duty of the Air Force to ensure, on the one hand, that the steed is of the first quality and on the other, that the pilot is so efficiently trained that in his hands the machine will be capably used.

Piloting the Premier.

The other day the Prime Minister travelled in an Air Force machine from his home at Lossiemouth to London. I have little doubt that many readers said to themselves: 'Who is the pilot to whom has been entrusted the duty of flying the head of the Government on a long cross-country journey? Was he specially chosen from the whole body of Air Force pilots for the task?' The answer is that he was not. He is a pilot of the Communication squadron, whose daily work consists of similar classes of duty, and was posted there in the ordinary way.

At the Display each year one finds the same sort of comment being made: 'These are the star pilots who have been specially selected!' Well, that also is not correct. They *are* good pilots, but so are all, or nearly all, the pilots in the service. They have not been specially chosen. They are the regular members of the service squadrons to which they have been sent in the ordinary run of duty. Some are recent graduates from the Royal Air Force College, some are short service commissioned officers not long down from the flying training schools, and others are non-commissioned officer-pilots. The flight and squadron commanders are, of course, officers of long experience. The Air Force aims at having a body of pilots whose standard of skill is high, rather than having a limited number of star pilots, whose names might become as much household words as the names of our leading cricketers.

I have had an opportunity of seeing an advance copy of the Display programme, and I find, to take one instance only, that the names of the pilots who are carrying out an exhibition of flight aerobatics from the Central Flying School does not contain the name of one pilot who gave a similar demonstration from the same school two years ago. This is representative of the rest of the units taking part.

Where are the Pilots of Yesteryear?

Where are the pilots of last year and the year before? Many are on the overseas tour of duty in India, in Iraq, in [illegible] Hong Kong, and elsewhere [illegible] home in squadrons not taking part in the Display or have been transferred to different duties. Some, of course, are old hands [illegible] they are not many. This constant flow of pilots between home and over[illegible] between squadrons in this country [illegible] for the efficiency of [illegible] greatest 'handyman' of the services today is the individual Air Force pilot who is at one time a mainstay of the home defence force and at another is keeping the peace on the N.W. Frontier or patrolling the Soudan or the lava plains and mountains of Iraq.

When the first Display, then called the Pageant, was inaugurated, there was some doubt whether the public would really welcome a new service exhibition in addition to the Royal Tournament and the Aldershot Tattoo. The first display answered the question beyond doubt, and this annual flying demonstration has gone forward from strength to strength.

In the Eyes of the World.

The programme is once again a notable one, and should certainly maintain the reputation of the Air Force for the excellence of this annual event, which is, without question, the outstanding flying exhibition in the whole world of aeronautics. The truth of this will be apparent when it is mentioned that each year all the leading countries in aeronautics send important missions from their own country to witness the Display, and this year will show no falling off in foreign interest.

There may be one slight disappointment at the absence of the parade of experimental aircraft, which has been a striking feature at all past Displays.

The reason for this departure from precedent is due to the fact that the International Aero Exhibition is opening at Olympia on July 16, and all the new types of aircraft (and many others), which would otherwise have been at the Display, will be at Olympia instead.



Financial Broadcasting

I have just read the article "Financial Broadcasting—Realism and Reality" in *The Radio Times* for June [illegible] [illegible] ... the most unpleasant y violent [illegible] ... *Radio Wet* [illegible]

An Appalling Suggestion.

The idea of exchanging the (to me) perfectly satisfactory method [illegible] and of which I have had some experience in France, is appalling. [illegible]

Typically English

[illegible] over a period of [illegible] ... anything [illegible] ... *Reigate, Fetcham, Leatherhead.*

An American View.

As an American (though privileged to live in England) I must earnestly beg that you will not in any way follow the methods or the examples of the programmes of the American Radio. *[illegible]*

The Wisdom of Sinclair Lewis.

I do not want my programme conducted on American lines. The following quotation from "Dodsworth," by the American [illegible] ... The speaker is an [illegible] ... Britishers and the folks on the Continent. All this high-pressure salesmanship bunk! Why say I'll bet [illegible] more customers than a [illegible]. And over here, they simply [illegible] ... [illegible]

A Disappointment

[illegible] ... gramme of music by young composers. I also had been gardening and was rained off, but on referring to *The Radio Times* I quite looked forward to hearing this concert, as I always feel that youth, like spring, augurs of hope and brightness. As a lover of [illegible] ... any nasty ideas that may become apparent, and I think this should also apply to your young [illegible]

A Lack of Understanding.

Mr. J. W. H., of Rotherham, was rather sweeping in his [illegible] ... understand the works [illegible] ... this modern music [illegible] ... *[illegible]*

From "Two Country Mice."

[illegible]

A Splendid Idea!

In opposition to all the satisfied and disappointed listeners of [illegible] ... that one day a week [illegible] ... Monday for preference.—*J. King, 8, Medora Road, Brixton Hill.*

Military Band Music.

I was pleased with your special number devoted to Military Bands. [illegible] ... Military [illegible] ... [illegible]

George Eliot on Music.

Apropos of fine music in general, and the Bach Cantatas in [illegible] ... George Eliot—herself a keen lover of the best in music—were taken [illegible] ... that fills others with [illegible] ... —*Felix White, [illegible]*

> ## A HEAVY POST-BAG.
>
> Two features in our issue of June 21 drew the special interest of our readers.
>
> ### FINANCIAL BROADCASTING
>
> The first of these was the article "Financial Broadcasting—Realism and Reality," in which was discussed the British as opposed to the American system of Broadcasting control and management.
>
> Up to the time of going to press *The Radio Times* has received more than 120 letters, which, almost without exception, support the view expressed in the article that to allow advertisers to monopolize British broadcasting would be a catastrophe.
>
> ### THE CHILDREN'S HOUR
>
> The second contribution in this issue which has increased our post-bag is a letter which appeared on our correspondence page headed "That Dreadful Children's Hour." As a result over 70 correspondents have written to *The Radio Times* alone, expressing their admiration of the Children's Hour and their opinion that it is anything but dreadful.
>
> ### THE APOLOGY
>
> The Editor would thank all these correspondents. Letters from readers of *The Radio Times* are always welcome. In this instance, however, he regrets that he can only print so small a selection from the many communications received.

The Immortal Fritz Charley

[illegible] ... about five months and three weeks arrears. My wife's [illegible] ... [illegible] stole it.—*Musical Editor, "The Radio Times."*

"What You Like."

Mr. Harvey Grace's recent article introducing us to Mr. Fritz [illegible] ... appear in *Twelfth Night*. So your maligned [illegible] ... is not *As You Like It* but "What you Will" with his phrase "What you Like"—and a very good translation it is!—*[illegible] 43, Oakington Road, W.9.*

Mr. D. R. Stanley, 6, Henry Street, Keighley, also points out this slip on the part of Mr. Harvey Grace.

Sacred Music

I know [illegible] ... [illegible] ... your [illegible]—*[illegible]*

That Dreadful Children's Hour

[illegible] ... should be [illegible] ... Wireless [illegible] ... [illegible]

The Spirit of Youth

[illegible] ... of the Children's Hour [illegible] blessed with the greatest gift of all, the Spirit of Youth. That is why I am so sorry for "Five Bored Listeners." *[illegible]*

Real, Jolly People.

What can the "Five Bored Listeners" mean? To call the gay bright Children's Hour dreadful! To my sister and myself, it is delightful, from the first cheerful "Hello, children," to the last happy "Good night, children." We love to picture the dear children listening [illegible] ... [illegible]

To the Contrary

[illegible]

The Greatest Day of the Year.

[illegible] ... let him watch a [illegible] ... on the greatest day of his year and [illegible] the excited speculation as to which of that beloved band will read his name. Personally, I am longing to reach ninety.—*Ellen Guthrie, [illegible], Norfolk.*

What Splendid Programmes

[illegible] ... *The Radio Times* [illegible] ... [illegible]

The Owl and the Parrot

[illegible] ... content with anything that is pure music. As for [illegible] ... [illegible]

Good Morning in Singapore.

[illegible] ... wishes his unseen audience "Good night" ... [illegible] To support this, it may be of interest [illegible] ... *A London Listener.*

A Dreadful Shock

10.45–11.0 *Mrs. [illegible]* [illegible]

[illegible]
[illegible]
[illegible]
[illegible]
[illegible]
And my heart below zero is lying,
For I'm asked to listen to somebody's wife
On the art of [illegible]
[illegible]

This Sad Correspondence Page!

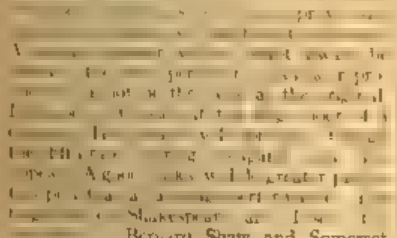
[illegible] ... that does not forget that the evidence of knowledge of [illegible] ... be found there, but the letters framed in this spirit are always in the minority. If the page can be taken as a true epitome of [illegible] ... education, and what a pity that *The Radio* [illegible] read by many foreigners.—*[illegible]*

RAYMOND MORTIMER regrets 'THE TALKIES,'

while admitting that the possibilities of this new invention are already enormous.

THE Talkies have come in for a lot of silly abuse. They have been nicknamed 'The Squeakies,' and then dismissed as if there were nothing more to be said. It is true that the sounds which emerge are often blood-curdling the loud-speaker attached to the apparatus distorts further voices which are ugly in themselves besides being absolutely untrained Angel-faces make donkey-noises, and beauties who used to make us flutter only make us laugh. Caterwaulings emerge from lips that have inspired our dreams, and the desire of the mouth for the Star has been obliterated But remember the first phonograph, the first bioscope. An invention must be placed on the market before it is perfected, or it would never be perfected. We may take it as certain that the Talkies will very soon attain as high a standard as the best wireless sets. Mechanically, voices will be as well reproduced as faces now are, and the actors will be chosen who can woo our ears as well as our eyes. A Talkie Star with an ugly voice will be as inconceivable as a Greta Garbo with a squint. So far as sound goes, the Talkie will be as good as the ordinary stage play

The possibilities are already enormous To begin with, every successful play and opera can be given innumerable performances on the Talkies. Every village in Australia can see nightly the best shows from Shaftesbury Avenue and Broadway Coloured films



Bernard Shaw and Somerset Maugham will be available in every village, and the golden voices of the Bernhardts of the future will quickly become familiar from New Guinea to Labrador

The only objection to this engaging programme is that though possible it is improbable. Silent films are for the most part manufactured by persons who have one desire—to make money And not only is it their one desire, it is their one ability They have taken for granted that the taste of the public is as degraded as their own. I am not at all sure that so cynical a view is true. The man in the street has, at least potentially better taste than the man in Wardour Street Hoxton has certainly a truer sense of values than Hollywood After all, Shakespeare is popular in the Waterloo Road But the financiers who shape our films needs must love the lowest when they see it, and the unhappy public has to take what it is given. Some of the most popular films have certainly been very bad. But it was not their imbecile sentimentality or vulgarity which made them popular It was their exciting or spectacular qualities There is no doubt they could be made infinitely better without a penny's loss to the box-office. But so harmless an improvement is unlikely to be effected. And the Talkies, I suspect, will reach depths of horror that no silent film could ever reach. For sentiment is far more nauseous in words than it is in pictures. Even the silliest story, if well photographed, can give pleasure But if accompanied by equally silly words it would become utterly intolerable. Anyone can enjoy the photographs in *The Daily Pictorial* it takes a strong stomach to stand Auntie Amy's Advice to Girls



'A second world, as noisy and unpoetic as our own.'

A minor problem of the Talkies is, of course, that of language. The Movies have been marvellously international Charlie Chaplin delights the Esquimaux and the Patagonians, Ronald Colman thrills the flapper of Fiji, and Greta Garbo is adored even by the grave economists of Moscow At the same time the most interesting films shown in England have, for the most part, been German, and the best film I saw in America came from Russia. But the Talkies can only be shown in the country of their origin, with one exception. The English and American languages are very similar, and there is no reason why Talkies of English life made at Elstree, and Talkies of American life made in Hollywood, should not be popular in both countries. But when a lady, as in *The Terror* announces that she is the daughter of a Kentish squire in an accent derived from Dakota, a London audience naturally hoots with laughter. It is a pity that we cannot retaliate by producing English films in which the cowboys of Arizona employ the dialect of Aberdeen However, the English spoken on the New York stage is usually excellent, and except for purposes of local colour, Hollywood may in time exact a similar standard

And yet I wish that the Talkies had never been invented. They may be good in themselves, but they seem likely to crush the silent films almost out of existence It is silence which had made the cinema an art. The best producers have developed a technique for telling the story not only of the characters' actions, but of their varying states of mind, without a word said. Actors have renewed the art of miming. Authors have collaborated with photographers in inventing stories peculiarly appropriate to this medium. Moreover, some of the best cinematographic effects come from variations in the speed at which the photographs are taken. The films of Charlie Chaplin, Eisenstein, and Harold Lloyd are the magnificent result

Now, all art flourishes upon limitations. The painter only uses flat surfaces, the sculptor, usually, does not employ colour. The future of the wireless play is likely to be especially interesting just because its message is only to the ear The greater the demands which a form of art makes upon the ingenuity of the artist, the more dazzling the results are likely to be. It is a common place that it is easier to write a tolerable sonnet than tolerable blank verse Moreover, in the arts realism is constantly a danger. There is always a tendency to make art imitate Nature, whereas it ought only to express or interpret it Realism was the death of Victorian painting It is likely to be the death of the modern cinema.

We enjoy using our imagination—that is the fact which financiers will not realize A girl in the same railway-carriage who never speaks may leave an impression upon us which a short conversation with her would have destroyed immediately. It is a pleasure to exercise the fancy as well as the more solid parts of the body. The Announcers of the B.B.C. gain a glamour from being, like the singer of the bird music in *Siegfried*, invisible. I have no doubt they are more handsome than John Gilbert, but even so, we should certainly be disillusioned. Knowledge kills romance. The grey figures that flit across the screen, exchanging silent kisses under spectral trees and walking with inaudible steps beside tempestuous seas that make no sound—they are delicate phantoms in an imaginary world. To enter it for us who live in the din of cities is a miraculous refreshment. The Talkies are creating a second world, as noisy and as unpoetic as our own.

But such regrets are futile. It is as absurd to throw stones at Talkies as at aeroplanes or Socialists or short skirts. They have come to stay Artists and critics are fond of

(Continued on page 44).

Home, Health, and Garden.

SOME JAM RECIPES AND SEASONABLE FRUIT DISHES.

By Mrs. D. Cottington Taylor.

A New Recipe for Strawberry Jam.

2lbs. small strawberries.
2lbs. sharp cooking apples.
1 lemon.
2lbs. sugar.

To make the apple extract, wash the apples, remove the stalks. Slice them without peeling or coring, cover with cold water and simmer gently until they are well pulped. Then strain through a jelly cloth. Put the extract with the strawberries into a pan and simmer slowly for twenty to thirty minutes with the juice of one lemon. Add the sugar, boil for ten to fifteen minutes, test for jelling and pot when half cold.

Cherry and Gooseberry Jam.

3lbs. Morello or May Duke cherries.
1½lbs. gooseberries.
4½lbs. sugar.
½oz. tartaric acid.
1 gill water.

Put the gooseberries, cherries, tartaric acid and water into a pan and simmer slowly for twenty minutes. Add the sugar, bring to the boil and test for jelling after the preserve has been boiling for ten minutes. Pot immediately it jells.

Raspberry Jam

3lbs. raspberries.
3lbs. sugar.
Juice of 1 lemon.

Put the raspberries and lemon juice into a pan, warm slowly and simmer for about five minutes. Add the sugar, bring to the boil and boil for ten minutes. Test for jelling and pot immediately

Red Currant Jelly.

Gather the fruit when it is just ripe. Pick it and put into a preserving pan with a little water (approximately 1 pint to 6lbs. of fruit). Place over a low heat and simmer gently until the fruit is pulped and all the juice extracted from it. Strain through a jelly bag, allow to drip overnight, weigh the extract and allow 1lb. sugar to each pound of extracted juice. Put the sugar and juice into a preserving pan, bring to the boil, stirring meanwhile. Cease stirring as it reaches boiling point. Simmer for a few minutes, or until the jelly sets when tested on a cold plate. Pot and cover in the usual way

Apricot Jam (from dried fruit).

1lb. dried apricots.
3 pints cold water.
3lbs. preserving sugar.
2 or 3ozs. blanched almonds.

Wash the apricots thoroughly, put them into a basin with cold water, cover, and soak twenty-four hours at least. Then put all into a preserving pan, bring to the boil, and boil for half an hour, stirring occasionally. Add the sugar and almonds, finely shred, and boil another half hour, or until the jam is set. Stir all well constantly after the sugar is added. Pour into pots when ready and cover when cold.

—

Strawberry Short Cake.

½lb. flour.
4ozs. margarine
2ozs. sugar
1 yolk egg
½oz. ground almonds.
Pinch of baking powder.
Strawberries
Sugar.
Whipped cream.

Cream fat and sugar, add yolk of egg, mix, work in the flour, baking powder and ground almonds, divide into three, roll into rounds about ¼in. thick, prick. Bake in a moderate oven till a golden brown, crush the strawberries slightly, add sugar and a very little cream, spread on to a round of short cake; cover with the next round, and so on, finishing with a layer of strawberries. Pipe whipped cream on top and round the edges where strawberries show. Decorate with pistachios.

Gooseberry Fool.

1½lbs. gooseberries.
3 tablespoonfuls water.
½ pint cream or custard.
8ozs. sugar.

Prepare gooseberries, cook in water, when nearly tender, add sugar, when soft, sieve, allow to get quite cold. Whip cream slightly, fold into the sieved gooseberries, pour into glass dish.

Cream Raspberry Pie.

Puff paste
Quart raspberries, sweetened.
Two tablespoonfuls cornflour
Three tablespoonfuls cream
1 dessertspoonful sugar
Whites of 2 eggs.

Line pie dish with paste, and fill with raspberries. Cover with paste. Grease edges to prevent adhesion, and bake. While cooking, heat milk and stir into it the cornflour, previously wetted, add sugar, cook for three minutes, pour into basin, beat whites of eggs stiff and add to mixture. Whip to cream, stand till cold. When pie is baked, remove top and add cream, replace top and set aside till cold. Sprinkle with sugar before serving.—*Mrs. Nicol, 48, Brinkburn Road, Darlington, Durham.*

HOW TO DRESS YOUR BABY.

THE question of what is the best way to dress your baby is answered by the following rules:—

1. The best clothes for your baby are those which give him three layers of warmth.
2. Those which distribute the warmth equally over his body.
3. Those which allow the air and sun to reach his skin and which also allow the evaporation of poisonous matter from his body by perspiration.

Woollen goods are worn to allow free ventilation and are warm. Woven cotton and cellular clothes allow ventilation and are worn next the skin, as they can be boiled.

Mackintosh and rubber and chamois leather do not allow of the evaporation of perspiration, therefore, obviously, wool, wool and silk or flannel, are the most suitable materials to use for a baby's layette.

Two more facts further to remember when making your baby's clothes are:—

1. That you do not choose material with fluff on it.
2. That 1lb. good wool makes three garments which it would take 6 ozs. of cheaper wool to make.

For the first garments two-ply wool is best.

If you knit the garments too loosely they are apt to stretch out of shape. If too tightly, they shrink.

The best way to wash them is to squeeze them out in warm, soapy water, and to then dry them flat, as, if hung up, they are so small that they pull out of shape.

Draw strings and buttons are not necessary in woolly garments. In fact, draw strings should never be used.

Be sure you really clean your pram and don't just dust it. Crumbs and all sorts of things are apt to collect in the well of a pram and cracks where, though you can hardly believe it, they may breed maggots. Two or three times a week [illegible] the pram and [illegible] the corners should be attended to.

When [illegible] strapped up, with the legs to [illegible] down the [illegible] Imagine strapping up—barely supported as he [illegible] a gale is sure to pull him in your legs and back.

If your pram is a good one, it's worth keeping smart. To clean the coachwork, clean off all the dust and mud with cold water. Polish only with a chamois leather. You can also rub it over with a good carriage polish.

The hood and apron should be kept extended at night to prevent them cracking. They can also be rubbed very occasionally with oil, to prevent them wearing out. Those that cracks [illegible] material can be [illegible] with boot [illegible]. Nickel parts of cheap plate polish. You can patch a leaking hood with a bicycle tyre patch.

When tightening straps, be sure you get the hole in the centre or the whole pram hangs unevenly. The wheels need oiling, too. If ball-bearing wheels, remove the hub cap with a spanner. Drop the oil down the middle of the wheel spindle, lifting the pram on one side.

Mackintosh covers should never be put on except for a downpour. You would not care to have your mackintosh coat on in the boiling sun! They are easily kept rolled up at the end of the pram.

Except in an east wind, don't put the hood right up. No air gets in under it and so your baby is in a stagnant atmosphere and would be far better indoors by an open window. You have only to put your head in under the hood for a few minutes to realize this.—*From a talk by the Hon. Mrs. St. Aubyn*

THIS WEEK IN THE GARDEN.

HOLIDAY time for many amateurs who grow window plants is a time of anxiety for their plants. They have learned that to stand the pots in water for the holiday period is not good. It is not too much to condemn the practice utterly, for while the roots are in water they cannot get air and they are suffocated, so that the plants suffer severely. The better plan is to soak the pots thoroughly and then to plunge them just below their rims in a shady place sheltered from winds in the garden.

Most daffodil bulbs will be ready for lifting when they have become overcrowded. Leave the bulbs in the ground until the foliage is quite [illegible]

Beds of pansies and violas should be examined frequently, and the dead flowers and seed pods removed, otherwise the flowering periods will be considerably shortened and the blooms much smaller. It is also advisable to cut back all long straggly growths on old plants.

Herbaceous borders call for constant attention to keep them in good condition. As the early plants pass out of bloom, cut the withered flower-heads off before the seed is set. Do not cut the plants unduly hard, the flowering spikes *only* need be removed, cutting the highest leaves.

Strawberry runners, to supply plants for early forcing or for planting new beds, are best obtained from young plantations made the previous year. The best method is to layer the runners in three-inch pots which have been filled with a compost of good turfy loam. Secure each plantlet by a peg or by placing a stone over the runner to hold it in position until it is rooted.—*Royal Horticultural Society's Bulletin.*

[illegible] *Empire Marketing Board, who are also responsible for many of the delightful illustrations.*

DOLCISSIMO

THE [illegible] notes of the harp were heard in the courts of the Pharaohs—enjoyed beneath the sunny skies of Greece, the harp has provided music throughout the ages, and now its exquisitely sweet—*dolcissimo*—tones are broadcast to a myriad homes.

Does your set reproduce truly these delicate notes?

If your set is a good one with general purpose valves, a Siemens *Popular* type battery will give perfect reception.

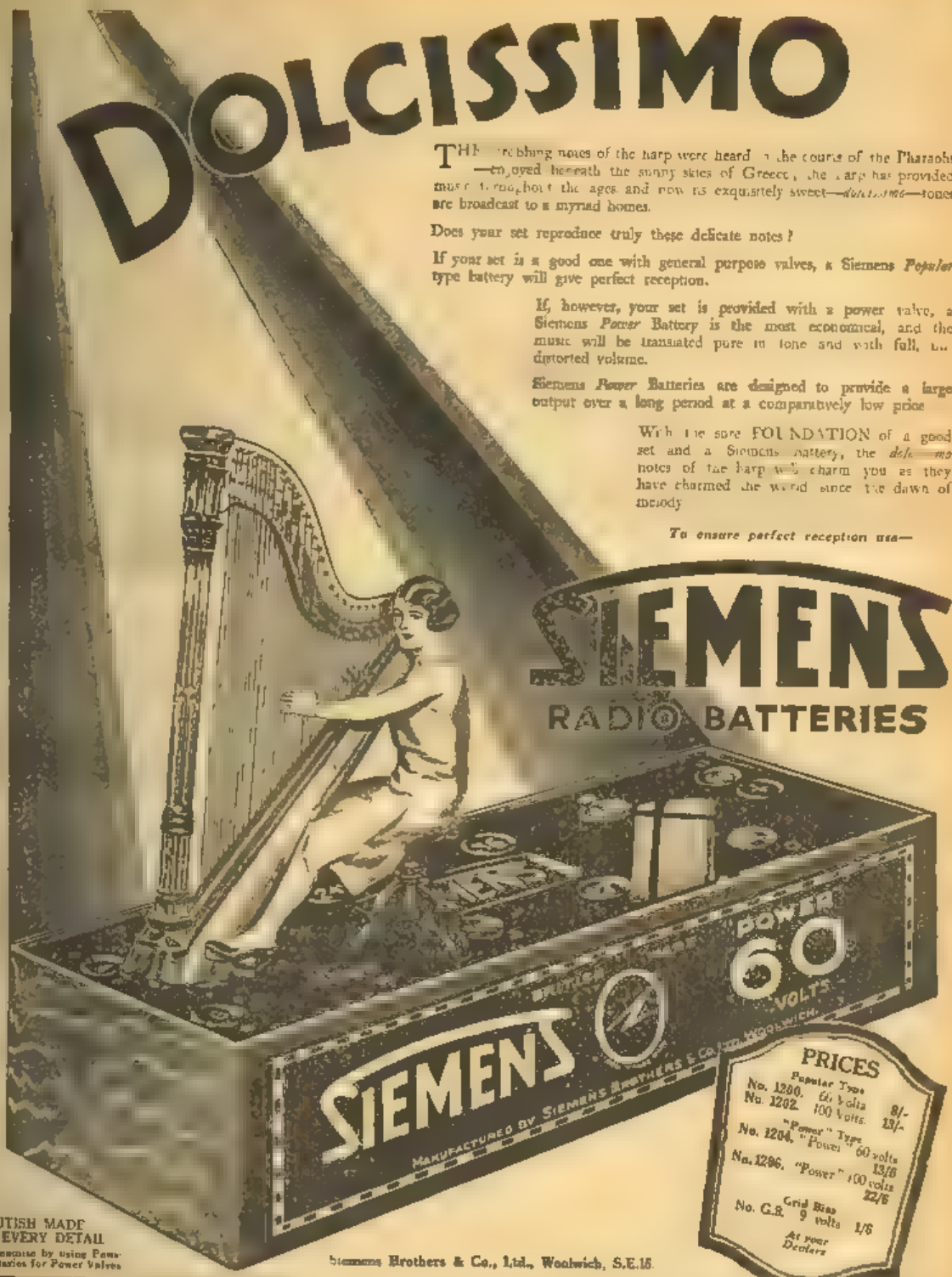
If, however, your set is provided with a power valve, a Siemens *Power* Battery is the most economical, and the music will be transmitted pure in tone and with full, undistorted volume.

Siemens *Power* Batteries are designed to provide a large output over a long period at a comparatively low price

With the sure FOUNDATION of a good set and a Siemens battery, the *dolcissimo* notes of the harp will charm you as they have charmed the world since the dawn of melody

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3.30
Mr
ERIC MARSHALL
takes part in the
MILITARY BAND
CONCERT

SUNDAY, JULY 7
2LO LONDON & 5XX DAVENTRY
(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)



8.45
LORD
MOYNIHAN'S
appeal on behalf
of the
CANCER HOSPITAL

To make sure that no interference will be caused at the beginning of the Thanksgiving Service by listeners tuning their Sets, a special tuning note will be broadcast at 10.55 a.m.

10.30 a.m. (*Daventry only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

11.0-11.30 app. The Thanksgiving Service
(*For full details see opposite page*)

3.30 A MILITARY BAND CONCERT

OLIVE GROVES (*Soprano*)
ERIC MARSHALL (*Baritone*)
THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

Florentine March ... *Fucik*
Overture, Hansel and Gretel ... *Humperdinck*
[illegible]
[illegible] ... *Lambe*
[illegible] ... *Keel*
[illegible] Sweet Morning ... *arr.* [illegible]

BAND
Suite, 'The Seasons' ... *Glazounov*
[illegible] ... [illegible]
Poppies and Cornflowers, Petite Adagio, [illegible]

ERIC MARSHALL
Prologue, 'Pagliacci' ... *Leoncavallo*
Passing By ... *E. C. Purcell*

BAND
Valse-Caprice No. 6, ('Soirées de Vienne') *Schubert, arr. Liszt*
The Bees' Wedding ... *Mendelssohn*
Egyptian Scenes ... *Heyne*
In the Palace, Dance of the Hours, Village Festival

OLIVE GROVES
The Sleep that Flits ... } *John Alden*
When I bring to you coloured toys } *Carpenter*
Since Love delighted ... *Penny Cochrane*
Cuckoo Song ... *Quilter*

BAND
Selection, 'Gianni Schicchi' *Puccini, arr. R. J. F. Howgill*

ERIC MARSHALL
Eri tu (It is thou) ('Ballo in Maschera') ('The Masked Ball') ... *Verdi*
Maire, my Girl ... *G. Aitken*

BAND
Danse Macabre (Dance of Death) *Saint-Saëns*
Tarantelle de Belphegor ... *Albert*

5.15 MISSIONARY TALK

Dr. EDITH BROWN, M.A., M.D., L.R.C.P., and S., Principal and Founder the Women's Christian Medical College, [illegible] Punjab, 'Making Doctors of India's Daughters'

5.30 ENGLISH ELOQUENCE—XI

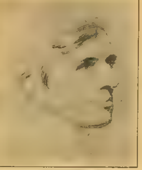
'The Second Spring'

A Sermon preached on July 13, 1852, in St. Mary's Oscott, at the First Provincial Synod of Westminster, by John Henry, later Cardinal Newman

IN the course of time, centuries, like individuals, get labels attached to them. Thus the nineteenth century, superficially considered, has fallen into the category of an industrial age, distinguished [illegible]

One of the most isolated, but one of the most vigorous, of these springs, was the Oxford Movement. And the most striking individual amongst its leaders, by virtue of the vigour of his thought and the quality of its expression, was John Henry, later Cardinal Newman.

As a man, Newman was chiefly distinguished for his personality, which gave unity to his religious development and all its forms of expression. In his lifetime he exercised an attraction which continues to emanate from his writings. As a preacher, he was distinguished for the extraordinary range of his eloquence, which combines irony and tenderness with sympathetic intuition. He excels in his ability to present clearly and nobly the conflicts of sensibility. The sermon called 'The Second Spring' fully illustrates these qualities. It was preached at Oscott, while he was still suffering under the tribulations due to the famous Achilli libel trial.



CARDINAL NEWMAN

whose sermon on 'The Second Spring' preached in St. Mary's Oscott when he was plain John Henry Newman, will be read in the English Eloquence series this afternoon.

5.45-6.15 CHURCH CANTATA (Bach) No. IX

'ES IST DAS HEIL UNS KOMMEN HER'
('Behold, salvation is at hand')
Relayed from the Guildhall School of Music

ELSIE SUDDABY (*Soprano*)
ETHEL BARKER (*Contralto*)
JOHN ARMSTRONG (*Tenor*)
WILLIAM BARRARD (*Bass*)
THE WIRELESS CHORUS
FRANK ALM... (*Flute*)
JOHN FIELD (*Oboe d'Amore*)
ERNEST RUTLEDGE (*Solo violin*)
Continuo { AMBROSE GAUNTLETT (*Violoncello*), EUGENE CRUFT (*Bass*), LESLIE WOODGATE (*Organ*)
THE WIRELESS STRING ORCHESTRA
Conducted by STANFORD ROBINSON

8.0 Drumhead Service

In connection with the
Colchester Hospitals Carnival
Relayed from Castle Park, Colchester

Doge's March from 'The Merchant of Venice'
MASSED BANDS of the Colchester Garrison
Conducted by Mr. W. F. KINGDOM, F.R.C.O.

Hymn, 'Fight the Good Fight' (A. and M., No. 540)
Accompanied by MASSED BANDS
Prayer—Rev. E. EDMONDS-SMITH, M.A. (Senior Chaplain to the Forces)
Hymn, 'Jesus shall reign' (A. and M., No. 220)
Accompanied by MASSED BANDS
Lesson—The First Epistle of St. John, Chapter iv, Verses 7 to 21
Read by His Worship the Mayor of Colchester, Councillor JOHN RUSSELL, J.P.
Hymn, 'Jesu lover of my soul' (A. and M., No. 193)
Accompanied by MASSED BANDS
Address—The Right Rev. THE LORD BISHOP OF CHELMSFORD (Dr. H. A. WILSON, D.D.)
Hymn, 'Abide with me' (A. and M., No. 27)
Accompanied by MASSED BANDS
Prayer—Rev. J. E. Compton (Chaplain to United Board Troops)
Drums and Bugles
GOD SAVE THE KING
BENEDICTION

8.45 The Week's Good Cause

Appeal on behalf of the Cancer Hospital, by Lord MOYNIHAN, K.C.M.G., President of the Royal College of Surgeons

8.50 'The News'

WEATHER FORECAST, GENERAL NEWS BULLETIN, Local Announcements, (*Daventry only*) Shipping Forecast

9.5 A Light Symphony Concert

CORNELIS BRONSGEEST (*Baritone*)
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Conducted by GODFREY BROWN

Overture, 'Roman Carnival' ... *Berlioz*
Rhapsody, 'A Shropshire Lad' *Butterworth*

THE Overture is made up of themes taken from Berlioz' opera *Benvenuto Cellini*, an opera which was dogged by dismal failure wherever it was produced. The Overture, on the other hand, has always been successful. It begins with the whirlwind Allegro to which Berlioz refers, and then there is a melody which, in the opera, Benvenuto sings to his beloved Teresa; here it is played first by English horn and then repeated by the strings. It makes way for another bustling Allegro, and towards the end the Saltarello from the opening returns.

9.30 CORNELIS BRONSGEEST
Hans Sach's Monologue ('The Mastersingers') *Wagner*
Was duftet doch der Flieder (How fair the fragrance)
Wahn, Wahn (Mad, Mad)

ORCHESTRA
A Norfolk Rhapsody ... *Vaughan Williams*
Old Irish Air, 'The Lark in the Clear Air' *arr. Carl Borschecke*

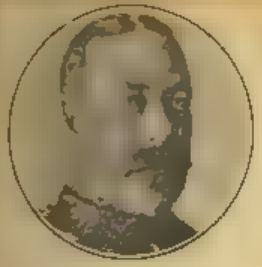
CORNELIS BRONSGEEST
Archibald Douglas ... [illegible]

ORCHESTRA
Ballet Suite, [illegible] Love a Stratagem [illegible] ... [illegible]

10.30 Epilogue

'Gentleness'

(*For details of this week's Epilogue see page 97*)



Today's Thanksgiving Service for our King

THE FORM AND ORDER OF SERVICE

to be used in Westminster Abbey at 12 o'clock this morning, in Thanksgiving to Almighty God for His Good Providence whereby our Most Gracious Sovereign has been delivered from severe illness to the comfort of the whole Realm and for the signal love and loyalty of his people made manifest in the time of trouble

[*The Radio Times* has been enabled to print the complete Order of Service by courtesy of the Dean of Westminster, the Oxford University Press, and the Church Assembly Worship Committee.]



While the King and Queen are being conducted to their places, the Choir shall sing.

Hymn

Now to thee we render our earthly homage, glorious
Lord, and whose unsearchable wisdom and power
Is love that asks no question, like love that blinds the
eyes.

It lives upon the altar, the dearest and the best
We love that never falters, the love that pays the price,
The love that makes undaunted the final sacrifice.

And there's another country I've heard of long ago—
Most dear to them that love her, most great to them
that know—
We may not count her armies, we may not see her King
Her fortress is a faithful heart, her pride is suffering,
And soul by soul and silently her shining bounds increase,
And her ways are ways of gentleness and all her paths
are peace.

When all have taken their places, the Hymn following shall be sung.

All people that on earth do dwell,
Sing to the Lord with cheerful voice;
Him serve with fear, his praise forth tell,
Come ye before him, and rejoice.

The Lord, ye know, is God indeed;
Without our aid he did us make:
We are his flock, he doth us feed,
And for his sheep he doth us take.

O enter then his gates with praise,
Approach with joy his courts unto:
Praise, laud, and bless his name always,
For it is seemly so to do.

For why? the Lord our God is good:
His mercy is for ever sure;
His truth at all times firmly stood,
And shall from age to age endure.

To Father, Son, and Holy Ghost,
The God whom heaven and earth adore,
From men and from the angel-host
Be all that is and was and shall be evermore. *Amen.*

Then shall the DEAN *say, the people standing:—*

GOD SAVE THE KING
GOD SAVE THIS REALM
GOD GIVE US THANKFUL HEARTS.

And all the people shall make reply with heart and voice:

God save our gracious King
Long live our noble King
God save the King!
Send him victorious,
Happy and glorious,
Long to reign over us
God save the King!

Thereafter, the people still standing, the following Invitation to Prayer and Thanksgiving shall be said:—

CHOIR

THE merciful and gracious Lord hath so done his marvellous
work that he ought to be had [illegible] remembrance.
Psalm 111. 4

O that men would therefore praise the Lord for his
goodness, and for the wonders that he doeth for
the children of men. Psalm 107. 8.

O Lord, thou art my God, I will exalt thee, I will praise
thy name, for thou hast done wonderful things, [illegible]
of old. Isaiah xxv. 1.

I will go into thine house, and will pay thee my vows,
which I promised with my lips, and spake with
my mouth, when I was in trouble. Psalm 66.

O come hither, and hearken, all ye that fear God, and I
will tell you what he hath done for my soul.
Psalm 66. 1.

The [illegible] shall rejoice in the Lord, and put their
trust in him: all such as are true of heart shall be glad
thereof. Psalm 64. 11.

Thus saith the Lord: In an acceptable time have I heard
thee, and in a day of salvation have I helped thee.
2 Corinthians vi. 2.

Now know I that the Lord helpeth his Anointed, and
will hear him from his holy heaven, even with the
wholesome strength of his right hand. Psalm 20. 6.

The King shall rejoice in thy strength, O Lord, exceedingly
glad shall he be of Thy Salvation. Psalm 21. 1.

Thou hast given him his heart's desire, and hast not
denied him the request of his lips. Psalm 21. 2.

Blessed be the Lord God of Israel from everlasting and
world without end: and let all the people say, Amen.
Psalm 106. 48.

Then shall the people kneel, and the ARCHBISHOP OF CANTERBURY *shall say —*

Let us pray.
Lord, have mercy upon us.
Christ have mercy upon us.
Lord have mercy upon us.

Then shall all say the Lord's Prayer.

Our Father, which art in heaven, Hallowed be thy name; Thy Kingdom come; Thy will be done; In earth as it is in heaven. Give us this day our daily bread. And forgive us our trespasses. As we forgive them that trespass against us. And lead us not into temptation. But deliver us from evil. *Amen.*

O Father of mercies and God of all comfort, we thank thee that thou hast heard the prayers of thy people in this land and across the seas in the day of our trial. We praise and magnify thy glorious name for that thou hast raised thy servant GEORGE our King from the bed of sickness. And we pray thee to perfect his recovery and to crown him day by day with more abundant blessings both in body and soul, through Jesus Christ our Lord. *Amen.*

ALMIGHTY and merciful God, who art the author and giver of all good things, we praise thee for the gifts of strength and courage wherewith thou didst uphold our Gracious Queen *Mary*; and for the guidance of thy holy and life-giving Spirit in the counsels and endeavours of all who watched around thy Servant in his time of sickness.

We thank thee that thou hast given our King the joy and comfort of knowing that he possesses the hearts of his people, and we pray that the remembrance of him in thought and prayer made by folk of many races and in many lands may give the promise of a time when all the peoples of the world shall share their joys and sorrows as members of one family in thee, who art the Father of all.

These our thanksgivings and prayers we offer and present unto thee through Jesus Christ our Lord, to whom with thee and the Holy Spirit be all honour and glory, world without end. *Amen.*

Then shall the DEAN *say*

Let us pray for the Sick and Suffering

ALMIGHTY God, whose blessed Son Jesus Christ went about doing good, and healing all manner of sickness and all manner of disease among the people: Continue we beseech thee, this his gracious work among us, especially in the Hospitals and Infirmaries of our land; cheer, heal and sanctify the sick, grant to the physicians, surgeons, and nurses wisdom and skill, sympathy and patience: and send down thy blessing on all who labour to prevent suffering and to forward thy purposes of love; through Jesus Christ our Lord. *Amen.*

Let us pray for the British Empire

ALMIGHTY God, who ruleest in the kingdoms of men, and hast given to our Sovereign Lord, King GEORGE, a great dominion in all parts of the earth: Draw together, we pray thee, in true fellowship the men of divers races, languages, and customs, who dwell therein, that bearing one another's burdens, and working together in brotherly concord, they may fulfil the purpose of thy providence, and set forward thy everlasting kingdom; through Jesus Christ thy Son our Lord, to whom with thee and the Holy Ghost be all glory and dominion, world without end. *Amen.*

Then shall be said by all A General Thanksgiving *in the words following*

Almighty God, Father of all mercies, We thine unworthy servants do give thee most humble and hearty thanks For all thy goodness and loving-kindness To us, and to all men; particularly to him who desires now with his people To offer up his prayers and thanksgivings: for thy mercy vouchsafed unto him. We bless thee for our creation, preservation, and all the blessings of this life, But above all, for thine inestimable love in the redemption of the world by our Lord Jesus Christ; For the means of grace, And for the hope of glory. And, we beseech thee, give us that due sense of all thy mercies, That our hearts may be unfeignedly thankful, And that we shew forth thy praise, Not only with our lips, but in our lives By giving up ourselves to thy service. And by walking before thee in holiness and righteousness all our days; through Jesus Christ our Lord, to whom with thee and the Holy Ghost be all honour and glory, world without end. *Amen.*

Then shall follow these Versicles and Responses:—

V. Lift up your hearts.
R. We lift them up unto the Lord.
V. Let us give thanks unto our Lord God.
R. It is meet and right so to do.

Then shall the people stand to praise the Lord, and the Hymn Te Deum Laudamus shall be sung or followed:—

We praise thee, O God: we acknowledge thee to be the
Lord.
All the earth doth worship thee, the Father everlasting.
To thee all Angels cry aloud: the Heavens, and all the
Powers therein,
To thee Cherubim, and Seraphim: continually do cry,
Holy, Holy, Holy! Lord God of Sabaoth;
Heaven and earth are full of the Majesty of thy glory.
THE glorious company of the Apostles praise thee.
The goodly fellowship of the Prophets praise thee.
The noble army of Martyrs praise thee.
The holy Church throughout all the world doth acknowledge thee;
The Father of an infinite Majesty;
Thine honourable, true, and only Son;
Also the Holy Ghost, the Comforter.
Thou art the King of Glory, O Christ.
Thou art the everlasting Son of the Father.
When thou tookest upon thee to deliver man, thou didst not abhor the Virgin's womb.
When thou hadst overcome the sharpness of death, thou didst open the kingdom of heaven to all believers.
Thou sittest at the right hand of God, in the glory of the Father.
We believe that thou shalt come to be our Judge.
We therefore pray thee help thy servants whom thou hast redeemed with thy precious blood.
Make them to be numbered with thy Saints in glory everlasting.

The ARCHBISHOP OF CANTERBURY *shall then give a Benediction.*

And thereafter shall be sung.

Praise my soul the King of heaven
To his feet thy tribute bring.
Ransomed healed restored forgiven
Who like thee his praise should sing?
Praise him! Praise him!
Praise the everlasting King.

Praise him for his grace and favour
To our fathers in distress.
Praise him still the same for ever
Slow to chide and swift to bless.
Praise him! Praise him!
Glorious in his faithfulness.

Father-like he tends and spares us,
Well our feeble frame he knows
In his hands he gently bears us,
Rescues us from all our foes.
Praise him! Praise him!
Widely as his mercy flows.

Angels help us to adore him
Ye behold him face to face.
Sun and moon, bow down to bless him,
Dwellers all in time and space.
Praise him! Praise him!
Praise with us the God of grace.

As the King and Queen leave the church, the Hymn following shall be sung.

CHOIR

And did those feet in ancient time
Walk upon England's mountains green?
And was the holy Lamb of God
On England's pleasant pastures seen?
And did the countenance divine
Shine forth upon our clouded hills?
And was Jerusalem builded here
Among these dark Satanic mills?

CHOIR and PEOPLE

Bring me my bow of burning gold:
Bring me my arrows of desire:
Bring me my spear! O clouds, unfold!
Bring me my chariot of fire.
I will not cease from mental fight
Nor shall my sword sleep in my hand,
Till we have built Jerusalem
In England's green and pleasant land.

DON'T RISK BREAKING FALSE TEETH



CLEAN THEM WITH MILTON

If you hold your false teeth in one hand and the brush you are cleaning them with in the other there's always liable to be a slip—and then smash goes an expensive plate. What is more, it's an unsatisfactory way of cleaning them — you can't possibly get the crevices quite clear, and the plate never feels or tastes clean. And then again it's not a very pleasant job. But with Milton there are none of these difficulties and disadvantages. You just leave your plate in a ½-teaspoonful of Milton in a ½-tumbler of water overnight or while you dress, and the result is astounding Without any bother, without any chance of bending or breaking it, you have a clean spotless plate. Just Milton 6d, 1/-, 1/6 and 2/6 a bottle of all chemists.

JUST MILTON AND WATER

READ THE BOOK THAT COMES WITH THE BOTTLE

SUNDAY, JULY 7

5GB DAVENTRY EXPERIMENTAL

(479.2 M. 626 kC.)

THAT IS SIMULTANEOUSLY WITH THE 2LO LONDON EXPERIMENTAL STATION.

11.0–11.30 app. The Thanksgiving Service
S.B. from London
(*For full details see page 17*)

3.30 Chamber Music

THE CHARLES WOODHOUSE STRING QUARTET:
CHARLES WOODHOUSE, WALTER PRICE
ERNEST YONGE, CHARLES CRADDY

Quartet, E. J. Moeran
Andante Moderato—Allegro molto

ERNEST JOHN MOERAN began to compose already during his schooldays at Uppingham, where music has always been enthusiastically cultivated. Like many others of the younger generation of English composers, his original work goes hand in hand with an enthusiasm for native folk music.

EVELYN ARDEN

Rest (Arthur Symons)
Your brother had a fa[vou]r (Christina Rossetti)
[Sea] Fever (John Masefield)
If I have wraps with dreams to sell (T. L. Beddoes)
Summer Schemes (Thomas Hardy)
Earth's Call (Harold Monro)
John Ireland



JAN SMETERLIN
gives a pianoforte recital from 5GB this afternoon at 4.45.

QUARTET

Quartet in B Flat, Op. 18 No. 6, *Beethoven*
Allegro con brio, Adagio ma non troppo
Scherzo: Allegro
Ma non troppo
Allegretto quasi allegro

This is one of the famous early set of Quartets, six in number, in which the youthful Beethoven gave at the age of thirty such emphatic and unmistakable assurance to the musical world of his intention to surpass all that had previously been accomplished in works of this class. For though they are all, naturally, in the style of his first period, reflecting the influence of his models, Haydn and Mozart, it is possible to point in each one to passages, not to say whole movements, which neither of those great masters could conceivably have written, and which proclaim the opening of a new chapter in the history of the String Quartet.

4.45-5.15 A PIANOFORTE RECITAL
by JAN SMETERLIN

Choral Prelude, 'Now comes the Gentiles Saviour', Choral Prelude, 'Rejoice, beloved Christians' *Bach, arr Busoni*
Intermezzo in A, Op. 118 *Brahms*
Prelude in A Flat, Op. 10, No. 10 Prelude in F, Op. 28, No. 8 Scherzo in B Minor *Chopin*

8.0 A RELIGIOUS SERVICE
Conducted by the Rev LEYTON RICHARDS, M.A.
Relayed from Carrs Lane Church, Birmingham
Order of Service

Hymn, 'Give to our God Immortal Praise' (Congregational Hymn)
Prayers
Reading
Hymn, 'Holy Spirit, Truth Divine'
Prayer
Anthem
Address
Hymn, 'Rest of the weary, Joy of the sad' (Congregational Hymn)
Benediction
Voluntary
Organist and Choirmaster: Mr. GRAHAM GODFREY

8.45 The Week's Good Cause
(*See London*)

8.50 'The News'
WEATHER FORECAST. GENERAL NEWS BULLETIN

9.0 A MILITARY BAND CONCERT
(From Birmingham)

THE BIRMINGHAM MILITARY BAND
Conducted by W. A. CLARKE

March, 'A Bunch of Roses' *Chapin*
Overture, 'Poet and Peasant' *Massenet*
[illegible] and FOSTER RICHARDSON (*Baritone*)
[illegible], Act I, 'Faust' *Gounod*
[illegible] Baffled Coward
[illegible]

BAND
[illegible]
Selection, 'La Bohème' [illegible]

HERBERT THORPE
[illegible] *Eric Fogg*
Herbert Carruthers
Ah! Moon of my delight *Lisa Lehmann*

BAND
Spanish Caprice, 'Mor[illegible]' [illegible]

FOSTER RICHARDSON
The Bandolero *Leane Stuart*
Bedouin Love Song *Pinsuti*

BAND
Suite, 'Sigurd Jorsalfar' *Grieg*

HERBERT THORPE and FOSTER RICHARDSON
Serenade... *Schubert*
Here's to the Maiden... *Parker*
A-hunting we will go... *Newton*

BAND
Kukuska (Russian Peasant Dance) [illegible]

10.30 Epilogue

The Listener
THE NEW B B C WEEKLY

Special Features:
'EVOLUTION OF TRANSPORT IN CHINA'
by
Mr SZE

WALES
by
CLOUGH WILLIAMS ELLIS

LITERATURE OF TRAVEL
by
T. S ELIOT

HOLIDAY OUTFITS
by
MRS TOWERS SETTLE

Will appear in next week's issue
2d.—*ON SALE EVERYWHERE* 2d.

Sunday's Programmes continued (July 7)

5WA CARDIFF 309.8 M. 968 kC.

11.0-11.30 app. The Thanksgiving Service
S.B. from London
(For full details see page 17)

3.30 A CONCERT
Relayed from the Pavilion, Llandaff Fields
NATIONAL ORCHESTRA OF WALES
(Cerddorfa Genedlaethol Cymru)
Conducted by WARWICK BRAITHWAITE
Slav Marche ..... *Tchaikowsky*
Forest Murmurs ..... *Wagner*
JOHN COLLINSON (Tenor) and Orchestra
Il mio tesoro (My treasure) ('Don Giovanni') *Mozart*
Overture ..... *Massenet*
Le Cid
JOHN COLLINSON and Orchestra
Recitative and Aria—Behold the Battle ('Judith') ..... *Parry*
[illegible] *Mozart*
Intermezzo ..... *Goodhart*
Ballade ..... *Coleridge Taylor*
[illegible]
Henry VIII *Saint Saens*
5 [illegible] 6.15 app. *S.B. from London*
[illegible] *S.B. from London*
9.0 [illegible] Regional News
[illegible]
10.30 Epilogue



JOHN COLLINSON
is the singer in the concert given by the National Orchestra of Wales this afternoon at 3.30 to be broadcast from Cardiff and Swansea.

5SX SWANSEA. 288.5 M. 1,040 kC.

11.0-11.30 app. The Thanksgiving Service
S.B. from London
For full details see page 17
3.30 *S.B. from Cardiff*
5.15-6.15 app. *S.B. from London*
8.0 *S.B. from London*
9.1 *S.B. from Cardiff*
9.5 *S.B. from London*
10.30 Epilogue

6BM BOURNEMOUTH. 288.5 M. 1,040 kC.

11.0-11.30 app. The Thanksgiving Service
S.B. from London
(For full details see page 17)
3.30-6.15 app. *S.B. from London*
8.0 *S.B. from London* (9.0 Local Announcements)
10.30 Epilogue

5PY PLYMOUTH. 288.5 M. 1,040 kC.

11.0-11.30 app. The Thanksgiving Service
S.B. from London
For full details see page 17)
3.30-6.15 app. *S.B. from London*
8.0 A RELIGIOUS SERVICE
From the Studio
Order of Service:
Prayers
Hymn
Reading, Lesson 11 to end
Hymn, 'O Blest Creator of the Light' (English Hymnal, No. 51)
Magnificat (Adlam in G)
Prayers
Hymn, 'Ye Watchers and ye Holy Ones' (English Hymnal, No. 619)
Prayers
Hymn, 'Jesu, Lover of my soul' (English Hymnal, No. 414)
Address by the Rev. H. E. BENNETT, Vicar of All Saints'
Hymn, 'Immortal, invisible, God only wise' (English Hymnal, No. 407)
BLESSING
8.45 *S.B. from London* (9.0 Local Announcements)
10.30 Epilogue

2ZY MANCHESTER. 375.4 M. 797 kC.

11.0-11.30 app. The Thanksgiving Service
S.B. from London
(For full details see page 17)
3.30-6.15 app. *S.B. from London*
8.0 A RELIGIOUS SERVICE
Relayed from St. Anne's Catholic Church, Edge Hill.
S.B. from Liverpool
Music by the ST ANNE'S CHURCH CHOIR
Directed by ALFRED BENTLEY
[illegible]
Ave Verum *Gounod*
Reading from the Bible
Protect us through the coming night *Buschmann*
Prayers
How excellent is Thy Name, O Lord *Handel*
Address by the Rev. J. L. LANE
Hymn. 'Who is She Who stands in the phrase (Woman's Hymnal, No. 135)
8.46 *S.B. from London* (9.0 Local Announcements)
10.30 Epilogue

Other Stations.

5NO NEWCASTLE 261.5 M. 1,148 kC.

11.0-11.30 app. The Thanksgiving Service. S.B. from London (See page 17). 3.30-6.15 app. S.B. from London. 8.0 A Religious Service relayed from Primrose Wesleyan Chapel. Address by the Rev. T. Dougan. 8.45 S.B. from London. 10.30.—Epilogue.

5SC GLASGOW 338.9 M. 885 kC.

11.0-11.30 app. The Thanksgiving Service. S.B. from London (See page 17). 3.30-6.15 app. S.B. from London. 6.30-7.45 Evening Service from St. Cuthbert's Parish Church, Edinburgh. S.B. from Edinburgh Students' Union. 9.0 Prayers. Psalm. Old Testament lesson. Psalm. Hymn. Lesson. Hymn. Address: The power of God's Name (Phil. i. No. 30. New Testament lesson. Hymn. Address: Hymn. Benediction. 9.45 S.B. from London. 9.0 Sunset by News Bulletin. 9.5 S.B. from London. 10.30 Epilogue.

2BD ABERDEEN. 301.5 M. 995 kC.

11.0-11.30 app.—The Thanksgiving Service. S.B. from London (See page 17). 3.30-6.15 app.—London. 6.30-7.45—S.B. from Edinburgh (See Glasgow). 8.0 London. 9.0 Glasgow. 9.5 London. 10.30 Epilogue.

2BE BELFAST. 342.9 M. 1,250 kC.

11.0-11.30 app.—The Thanksgiving Service. S.B. from London (See page 17). 3.30-6.15 app.—S.B. from London. 6.30-7.45—S.B. from Edinburgh (See Glasgow). 8.45—London. 10.28 Epilogue.

HOVIS TO-DAY *brings*
HEALTH *for* TO-MORROW



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8.25
THE RETURN OF THE CO-OPTIMISTS

MONDAY, JULY 8
2LO LONDON & 5XX DAVENTRY
356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

9.15
PRINCE OF WALES AND OTHER SPEAKERS

10.15 a.m. THE DAILY SERVICE

[illegible] FROM THE ROYAL OBSERVATORY, GREENWICH

[illegible] Mrs. Wilson Steer's Every-day Cookery Talk

11.0 [illegible] Debussy

12.0 A Sailed Concert
KATHLEEN BELDON (*Soprano*)
RICHARD FORE (*Baritone*)

12.30 Light Organ Recital
by EDWARD O'HENRY
from Tivoli and Capitol Cinemas

1.0-2.0 Light Music
LEONARD [illegible] AND HIS ADELPHI HOTEL ORCHESTRA
From the Adelphi Hotel

4.0 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

4.15 LIGHT MUSIC
ALPHONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

5.25 THE CHILDREN'S HOUR
Valse Mignonne (*Schütt*) and other Piano Solos played by CECIL DIXON
Wolf Brother' from 'Long Lance'
(Chief Buffalo Child Long Lance)
Songs by ARTHUR WYNN
'A Few Hints on "How to Play Lawn Tennis"'
By [illegible] LAWRENCE CHAMBERS

[illegible] Mr. W. P. [illegible] OAKES. Play Cars of [illegible]

[illegible] Programme, of which the principal item will be a Lecture on 'Bi-[illegible]' given by Mr. [illegible] with [illegible] Experiments. [illegible] not, as was [illegible] [illegible] Society, [illegible]

6.15 'The First News'
THE SECOND WEATHER FORECAST FIRST GENERAL NEWS BULLETIN

6.30 'The Younger Generation and Its Problems.'
Mr. C. B. BALLARD (London County Council): 'The Danger of Monotonous Work'

Mr. [illegible] [illegible] is also on the Council of the Child Study Society, will give some information in his [illegible]

6.45 THE [illegible] OF MUSIC
[illegible] MYERS
By Dr. Dorothy Mitchell Broadbent (*Pianoforte*)
Sonata in [illegible] Op. 8, No. [illegible]

7.0 Mr. JAMES [illegible]

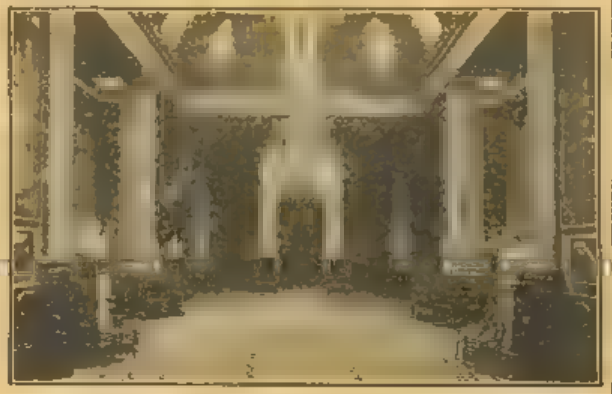
[illegible] Musical [illegible]

[illegible] Talk [illegible]

7.45 A CONCERT
MABEL CORRAN (*Contralto*)
[illegible]
MARIO [illegible] AND HIS CELEBRITY BAND
[illegible], The [illegible] Player
Military Overture 'La Marseillaise' *Raymond*



9.15
A DINNER AT THE MANSION HOUSE
Speeches at a Dinner
given by the Lord Mayor
on behalf of the Royal Institute of International Affairs
to welcome
SIR ABE and LADY BAILEY
on their return from South Africa
Relayed from the Mansion House
H.R.H. THE PRINCE OF WALES
Will Propose the Toast of
SIR ABE and LADY BAILEY
This Toast will be Seconded by
THE RT. HON. VISCOUNT GREY OF FALLODON, K.C.
THE RT. HON. J. H. THOMAS, M.P.
and
THE RT. HON. SIR AUSTEN CHAMBERLAIN, K.G., M.P.



THE MANSION HOUSE RECEPTION ROOM

MABEL CORRAN
When all was young
Flower Song

VICTOR OLOF
[illegible]

SVENDSEN was the son of a military bandmaster, and learned [illegible] and violin playing from his father. He [illegible] set out on a tour of Sweden [illegible] Germany. No great good luck attended him, until, two years later, he obtained a grant from Charles XV to enable him to carry on his studies of the violin. Again misfortune overtook him and paralysis of one of his hands brought his career as a violinist to an end.

Turning his energies to composition, he produced some [illegible] and a symphony [illegible] Denmark [illegible] and Norway [illegible] his own works. For two years, 1883 and 1884, he was [illegible] Philharmonic [illegible] of years [illegible] as conductor [illegible] He enjoyed the friendship of the greatest men in the world of music, and had opportunities of hearing many of his own works performed under the best possible conditions.

His music, though reminding one pretty often of Grieg's, does not concern itself so constantly with Norway, partly, no doubt, because of his own wide experience of many different lands. But it has the same finely melodious qualities and this piece is admirably laid out for the violin, as not even pieces composed by violinists always are.

BAND
Scherzo [illegible] Mariana [illegible]
From [illegible] Suite, 'The Night [illegible]' [illegible]
Soloist: Miss W. [illegible]

8.25 The First Night of The Co-optimists' Return
[illegible] MONKMAN DAVY BURNABY
BETTY CHESTER MELVILLE [illegible]
[illegible] MA [illegible] SYDNEY [illegible]
PEGGY PETHERBELLA SYDNEY HOWARD
[illegible] [illegible]
Relayed from the Vaudeville Theatre

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 The Royal Institution of International Affairs
A Dinner in Honour of
SIR ABE AND LADY BAILEY
Relayed from the Mansion House
[illegible]

10.0 [illegible]

10.5 A MUSICAL COMEDY PROGRAMME
[illegible]
[illegible], The Wireless Orchestra
[illegible]

10.30 DANCE MUSIC
TEDDY BROWN'S BAND from the CIROS CLUB

12.0-12.15
Experimental Transmission of Still Pictures by Electrophotographic Process

MONDAY, JULY 8

5GB DAVENTRY EXPERIMENTAL

479.2 M 626 kc

[illegible] BY B.B.C.

4.0 Lunelli Picture House Orchestra
Conducted by E. A. Parsons
Overture, 'Così Fan Tutte' ('The School for Lovers') ... *Mozart*
Selection, 'I Pagliacci' ... *Leoncavallo*
Valse, 'Mon Brevo' ... *Waldteufel*

4.30 DANCE MUSIC
JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour
(From Birmingham)
'Mrs. Nosh,' by Barbara Sleigh
Dances by PHILIP BROWN'S DOMINOES DANCE BAND
'Lifeboat Heroes,' by Robert Ascroft

6.0 FESTIVAL SERVICE
of CATHEDRAL and COLLEGIATE CHOIRS
Conducted by THE DEAN OF WESTMINSTER and the PRECENTOR
The Choirs under the direction of Dr ERNEST BULLOCK
Relayed from Westminster Abbey
Anthem, 'Let all mortal flesh keep silence' *Edward C. Bairstow* (1874)
The Apostles' Creed
Versicles
Responses
Prayer
Antiphons
'O praise the Lord, all ye nations' *William Byrd* (1543-1623)
'Let Thy merciful ears, O Lord, be open' *Thomas Weelkes* (1570-1623)
'O clap your hands together, all ye people' *Orlando Gibbons* (1583-1625)
First Lesson: 2 Chronicles, v. 1-14
Versicles
'O Lord, look down from Heaven' *Jonathan Battishill* (1738-1801)
'Glorious and Powerful God' *Stanford* (1852-1924)
Second Lesson, Revelation xix. 4-10
Anthem: 'Lord, Thou hast been our refuge' *Vaughan Williams* (1872)



JOHN COATES,
the celebrated tenor, sings during tonight's Symphony Concert from Birmingham.

6.45 'The First News'
TIME SIGNAL, GREENWICH; WEATHER FORECAST
FIRST GENERAL NEWS BULLETIN

7.0 Light Music
(From Birmingham)
LADY'S SALON ORCHESTRA
Directed by NORRIS STANLEY
Relayed from the Café Restaurant, Corporation Street
Overture, 'Euryanthe' *Weber*
Valse, 'Return Waltz' *Joyce*
CHARLES DEAN (*Baritone*)
Galloping Dick *Fletcher*
ORCHESTRA
Selection, 'Eugene Onegin' *Tchaikovsky*
NORRIS STANLEY (*Violin*)
Walter's Prize Song ('The Mastersingers') *Wagner, arr. Wilhelmj*
CHARLES DEAN
Harlequin ... *Sanderson*
CHARLES BARHAM (*Pianoforte*)
Study in D Flat ... *A. S.*
ORCHESTRA
Selection, 'Il Trovatore' ... *Verdi*

8.0 A VIOLIN RECITAL
by
PEGGY COCHRANE
La Folia ... *Corelli, arr. Leonard*
Meditation ... *Glazounov*
Marguerite (Albumleaf) *Rachmaninoff, arr. Kreisler*
Elégie ... *Rachmaninoff, trans. Huboy*
Menuet ... *Mozart*
Mazurka ... *Zarzycki*

8.30 Symphony Concert
(From Birmingham)
THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA
Leader EVANS CANTELL
Conducted by JOSEPH LEWIS
JOHN COATES (*Tenor*)
Choral Variations from Cantata 140 *Bach, arr. Bantock*
Final Movement, Prometheus Ballet Music
ORCHESTRA
Overture, 'The Devil's Castle in the Air' *Schubert*
JOHN COATES and Orchestra
Aria, 'In distant lands' ('Lohengrin') *Wagner*
ORCHESTRA
Symphony No. 1 in C Minor, Op. 11 *Mendelssohn*
Allegro di molto, Andante, Menuet e Allegro con fuoco
JOHN COATES
Old English:
All in a Garden Green ... *Anon*
Come Again ... *John Dowland* (1597)
It was a Lover and his Lass ... *Morley* (1890)
A Kiss I begged ... *John Gamble* (1657)
There's not a Swain ... *Purcell* (1658-1695)
The Song of Momus to Mars ... *Boyce* (1710-1779)
(At the Piano, BERKELEY MASON)
ORCHESTRA
Scherzo ('A Midsummer Night's Dream') *Mendelssohn*

10.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC
JACK HYLTON'S AMBASSADOR CLUB BAND, directed by RAY STARITA, from the AMBASSADOR CLUB

11.0-11.15 TEDDY BROWN'S BAND from CIRO'S CLUB

(Monday's Programmes continued on page 22)

6.0 CATHEDRAL CHOIRS AT WESTMINSTER

MIND-TRAINING IN SUMMERTIME

"Little Grey Books" Which Transmute Spare Moments into Gold.

THOUSANDS of men and women are reading the "Little Grey Books" this summer. And very profitable reading they are too.



Miss Lilah McCarthy

[illegible] says the [illegible] Miss L. Lilah [illegible] Sloane [illegible] Mansions [illegible] Fulham [illegible] A[illegible] this pleasant [illegible] I feel braced up, ready for my week's work, and sure that I shall be able to do my best.

"That is the secret I have learnt from Pelmanism — it makes you do your best.

"Moreover it makes your best better than you thought it possible to be.

"I am now a Pelman enthusiast and am prescribing my remedy whenever I encounter a friend who would be the better for it—there are many who would.

Pelmanism," she continues "is a most absorbing game. At any convenient moment one may take up the 'Little Grey Books' and enjoy real mental recreation. Pelmanism re-creates the mind, fills one with a new energy for work, stimulates one to a greater determination of Will-Power, and increases the capacity for Concentration.

A Clerk writes that as a result of practising Pelmanism he has become more Optimistic, has improved his Memory and his Observation, and has become less Self-[illegible].

An Engineer writes that he has strengthened his Will Power, overcome Shyness, and increased his Self-Confidence.

A Secretary and Cashier reports an increase of £80 in salary.

A Lady Student writes that she has passed an examination "with great success" and attributes this honour to the Pelman Course.

A Doctor says that he has steadily increased his practice.

An Accountant reports a "substantial increase in salary."

A Student of Music reports that he has gained immensely in Self-Confidence, Efficiency and Quickness of Understanding.

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A Manager states that he has increased his salary from £230 per annum, first to £400, then to £800, and now to £1,000 in two years. "During this time," he writes, "I continually referred to my 'Little Grey Books' for inspiration and confidence, and with astonishing success."

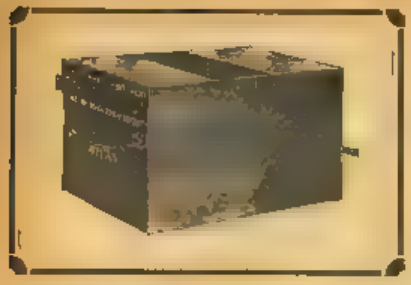
The Pelman Course has been fully revised in the light of the latest discoveries in Psychology, and the "Little Grey Books" enable you to make use of the results of these discoveries for your own personal advantage. The mental exercises are a delight to practise, and the Grey Books are a source of fascination from the first page to the last. They will help you to double your Efficiency, to increase your Earning Power, to win your way to a higher position and to get more happiness out of life.



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A little book has been published, entitled "The Efficient Mind." This book contains a full description of the Pelman Course and shows how you can enrol on the most convenient terms. You can obtain a copy free of charge by writing for it to-day to the Pelman Institute, 95, Pelman House, Bloomsbury Street, London, W.C.1. Write or call to-day for a copy of this book—it will be sent you by return, GRATIS AND POST FREE.

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Monday's Programmes continued (July 8)

5WA CARDIFF. 300.9 M. 998 kC.

1.15-2.0 An Orchestral Concert

Relayed from the National Museum of Wales

NATIONAL ORCHESTRA OF WALES

Conductor: Constant Lambert

Overture, 'Academic Festival' ... } *Brahms*
Serenade in A, Op. 16 ... ... } *Brahms*
Ballet Music, 'Philémon and Baucis' ... *Gounod*

BRAHMS' two Serenades for Orchestra appeared in 1860, when he was only twenty-seven. In the previous year he had brought out his Pianoforte Concerto in D Minor in Leipzig, and had met with a perfect storm of opposition. His own playing, more concerned with the bigness of the conception than with accuracy in detail, has been blamed for the failure of the Concerto, but its departure from tradition, and its own uncompromising earnestness, had probably more to do with that. Not until Madame Schumann and Brahms himself had played it again and again did it win its way to favour, and even now it is easy to realize that some of its passages must have sounded a little [illegible].

The two Serenades are so much simpler and slighter, both in texture and in character, that some have thought Brahms must have been trying in that way to overcome the prejudices against his Concerto. But it would be easy to make too much of that; he was not one who was easily swayed by popular verdicts, favourable or otherwise, and it is much more probable that the simple and strongly-forward melodiousness of the Serenades was a perfectly sincere expression of what he meant them to tell us. The one in A is remarkable as requiring no violins in the orchestra, the team employed is throughout quite a small one.

GOUNOD'S effective ballet music has very little to do with the story of 'Philémon and Baucis,' but in the age in which it was produced, no French opera dared dispense with a ballet, and this intrudes on the action of the tale appropriately enough. Listeners will remember that the little opera tells how Jupiter and Vulcan come down from Olympus, and, overtaken by a storm of Jupiter's own devising, seek shelter in the house of the aged couple, Philemon and Baucis. In gratitude for their hospitality, Jupiter grants them a renewal of their youth, with results which not even he had foreseen. Baucis becomes so charming a maid that the god loses his heart to her, until Philemon, foreseeing disaster to his happiness, begs that they may once more be made old. Jupiter, swayed by a generous impulse, abandons his amorous design, consents to leave the two in happiness, with their newly regained youth.

4.0 London Programme relayed from Daventry

4.40 Mrs. HOWARD ROWLANDS: 'Down on the Farm—II, A Woman's Experience in War Time.'

5.0 JACK SYLVAN'S CARLTON CELEBRITY ORCHESTRA
From the Carlton Restaurant

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B from London*

10.0 West Regional News

10.5-11.0 'Cherry Stones'

Arranged by DOROTHY [illegible]

ELSIE EATES (*Soprano*)
[illegible] (*Baritone*)
BLONDE and BRUNETTE
[illegible]
DAVID EVANS (*Tenor*)
THE STATION ORCHESTRA
THE TALE OF THE [illegible]
Tinkie ?
Color ?
Sokber ?
[illegible] ?
Rich Man ?
Poor Man ?
Beggar Man ?
Thief ?



From Cardiff Tonight at 10.5

5SX SWANSEA. 288.5 M. 1,040 kC.

[illegible]

4.0 London Programme relayed from Daventry

4.45 *S B from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S B from London*

10.0 *S B from Cardiff*

10.5-11.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 kC.

4.0 London Programme relayed from Daventry

6.15 *S.B from London*

6.30 For the Boys' Brigade

6.45-11.0 *S.B from London* (10.0 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1,040 kC.

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

We are Westward Bound for 'Majorca' (*D. M. Fish*), taking with us 'Coeur-de-Lion's Batman' (*Jordan*), and discover 'Little Mermaids' (*Bland*)

(*Plymouth Programme continued on page 28.*)



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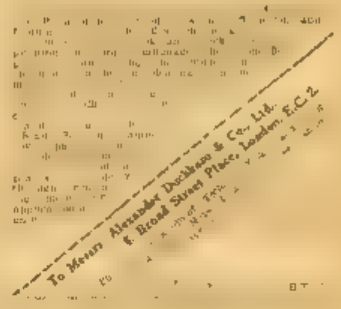
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Programmes for Monday

(*Plymouth Programme continued from page 22.*)

6.0 London Programme relayed from De

6.15–11.0 *S.B. from London* (10.0 Local) Announce

2ZY MANCHESTER. 378.4 M. 7a7 kC

4.0 **Famous Northern Resorts**
Morecambe

1st (Chatham) Divisio
Conducted by Lt. P. S. G. O'Donnell
(By kind permission of the Commandant
Officers)
(Relayed from the West End Bandstand

5.0 Hart

5.15 **The Children's Hour**
S.B. from Leeds

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

S.B. from Leeds

8.0 **Famous Northern Resorts**
Harrogate
S.B. from Leeds

The Harrogate Municipal Orchestra
Conducted by Basil Cameron
Relayed from the Royal Hall

Orchestra

Overture, 'The Merry Wives of Windsor' Nicolai
Chant Elégiaque *Tchaikovsky*
Three English Dances *Quilter*

Selected Songs

Orchestra

Suite, L'Arlésienne' ('The Maid of Arles') *Bizet*
Negro Spiritual, 'Deep River' *arr. C. Taylor*
Fantasia, 'Bacchanalia' *Herman Finck*

9.0–11.0 *S.B. from London* (10.0 Local Announcements)

Other Stations.

5NO NEWCASTLE.

6.0—London Programme relayed from 5.15 The Children's Hour. 6.0—London Programme relayed from 5.15 6.45 10.0

5SC GLASGOW

4.0 A Popular Concert. The Hanlon Orchestra. Ella Scott 5.15 5.57 Weather 6.0 London Programme relayed from 6.45 8.0 Bulletin 6.45 7.45 10.0 Late News Bulletin. 10.5–11.0

2BD ABERDEEN

4.0 5.15 6.15 6.30 6.45 10.0 10.5–11.0

2BE BELFAST

12.0 1.0 4.45 5.15 6.0 6.15 6.30 6.45 7.45 10.0

Butterflies. Dal (Violin). 8.0.—S.B. from 10.5–11.0 Dance Music. Jay Raikal and his Band, relayed from Captain's Palais de Danse, Glasgow.

FIRST ON THE UNCHARTED SEAS

(*Continued from page 10.*)

their combined imaginations could ever have encompassed, and devoted a considerable portion of his extraordinary energies and ill-gotten fortune to its realization. He was instrumental in obtaining from the Queen Gilbert's patent for the establishment of the first English colony in America, he even accompanied his illustrious half-brother part of the way on the latter's fatal last voyage He supplied all of the inspiration and most of the funds for the successive attempts to colonize Virginia in 1584, and the immediately succeeding years, the failure of the Grenville-Lane expedition can hardly be attributed to him since there were so many elements of ignorance, discontent and the hostility of the natives to contend with Perhaps the result might have been different had he gone himself, but no doubt that was too much to ask of the handsome, quick witted courtier who was rapidly building up a fortune because his face and his tongue delighted his Sovereign. When he himself set out, as a partial result at least of having been supplanted by the Earl of Essex in the Queen's affections, to explore the upper regions of the Orinoco, it was with the serious intent of planting firmly and for ever the English flag in El-Dorado, the city of gold to which he deemed his country to have at least equal title with the Spaniard In this spirit he conciliated the Indians, who long after remembered the English in favourable contrast to the Spaniards who had treated them so brutally, he took careful note of the topography, flora, fauna, and mineral resources of the country, and wrote a book, 'The Discovery of the Large, Rich, and Beautiful Empire of Guiana,' in which he attempts to infuse into his countrymen his own unquenchable enthusiasm for this future Britain beyond the seas. This little book is, without question, the prose masterpiece of that epic of English travel, 'Hakluyt's Voyages,' as its author was the most gifted of all the contributors whom the Reverend Richard Hakluyt assembled into his glowing pages. No thought of gold-weighted Spanish galleons lured Raleigh, as he amply proved in his last desperate voyage to that same Guiana in 1617, though a cowardly and dishonest king imputed the intention of mere piracy to him, and sacrificed his head to the Spain he had long tormented and laughed at It mattered little to him, for he was old and tired, and had left his dearly beloved son behind dead in the swamps of the Orinoco King James's silly and craven act of policy was merely a definite sign that the great age of Tudor travel was over

Milton Waldman

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TUESDAY, JULY 9

2LO LONDON & 5XX DAVENTRY

(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

7.45
A LIGHT ORCHESTRAL CONCERT



MYRA HESS
the pianist, shares a recital with Jelly D'Aranyi tonight.

10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH: WEATHER FORECAST

10.45 Recipes for Picnic Dishes

11.0 (*Daventry only*) Gramophone Records
Musical Interlude

12.0 Organ Recital
by EDGAR T. COOK
From Southwark Cathedral
EILEEN WRIGHT (*Violin*)

EDGAR T. COOK
Chorale No. 3 in A Minor — *César Franck*

EILEEN WRIGHT
Andante from Violin Concerto — *Saint-Saëns*

EDGAR T. COOK
Pavana — *John Bull*
Toccata for Double Organ — *Blow*
Elegiac Romance — *John Ireland*

EILEEN WRIGHT
Chanson de Nuit (Night Song) }
Chanson du Matin (Morning Song) } *Elgar*

EDGAR T. COOK
Sonata No. 5 — *Mendelssohn*
Andante, Andante con moto Allegro maestoso

1.0-2.0 LIGHT MUSIC
ALFONSE DU CLOS and his ORCHESTRA
From the Hotel Cecil

2.0-2.25 (*Daventry only*)
Experimental Transmission of Still Pictures by the Fultograph Process

4.0 LIGHT MUSIC
LOUIS LEVY'S ORCHESTRA
Conducted by ARNOLD EAGLE
From the Shepherd's Bush Pavilion

5.15 THE CHILDREN'S HOUR
'The Secret of Content'
—a Dialogue Story by Carey Grey
with Incidental Music by THE GEORGIAN TRIO

6.0 Poems by GORDON BOTTOMLEY
read by
ROBERT HARRIS

5.15 'The First News'
TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN SONATAS
Played by DOROTHY MOUGHTON (*Pianoforte*)
First Two Movements of Sonata, Op. 31, in G

7.0 'Holidays at Home and Abroad': IX. Mr H. V. MORTON, 'Ireland'

7.20 Musical Interlude

7.25 THE HISTORY OF ENGLISH LETTERS
'Six Types of Tudor Prose'
V. The Literature of Travel, by Mr. T. S. ELIOT

In the Elizabethans the world was, in a sense it is not to-day, their oyster. From the comparatively narrow confines of Europe (with occasional expeditions, such as the Crusades provided, into remoter regions) the popular imagination was suddenly invited to widen out to new continents, new seas, new peoples. The effect of such a stimulus on the thought and literature of the time is incalculable. Only by the use of the most fantastic facts (and fictions) can the travel writer of to-day hold the popular interest in the world outside our ken; it was enough, in Tudor days, however, to set before the reader the simple facts themselves. To this simplicity must be added the native dignity of Elizabethan prose.

For his fifth talk Mr. Eliot takes this literature of travel as his illustration of Tudor prose, emphasising especially Raleigh's account of the *Revenge* and Hakluyt's famous *Travels*.

7.45 A Light Orchestral Concert

W. H. SQUIRE (*'cello*)
THE WIRELESS ORCHESTRA
Conducted by JOHN ANSELL

Overture — *Alerte Iwoff, orchestrated by Balsaiere*
Suite, 'Scènes Alsaciennes' — *Massenet*

W. H. SQUIRE and Orchestra
Intermezzo — *Lale*
Vivace — *Hollmann*

ORCHESTRA
Suite d'Orchestre — *Chamade, arr. Gauvain*
Habanera — *Cui*

W. H. SQUIRE, with Pianoforte
Plaisir d'Amour — *Martini, arr. Squire*
Rondo — *Boccherini, arr. Squire*

ORCHESTRA
Ballet Suite, No. 2. 'La Source' ('The Fountain') — *Delibes*

8.0-8.30
(*Daventry only*)
'The Foundations of Character
V. Difficulties and Defects,' by Mr. Z. P. WILLIS

In the fifth of his talks on this engrossing subject of the foundations of human character Mr. Willis considers some of the critical periods in the achievement of character and some of the common faults—with attention to their origin and remedy. Day-dreams also—those delightful indulgences that all flesh is heir to—are considered for their value and for their danger. Finally, the talk embraces the functions of knowledge, endurance, growth and ideals.

9.0 'THE SECOND NEWS'
WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

9.15 SIR WALFORD DAVIES
'Music and the Ordinary Listener—
(Eighth Series, Handel at the Harpsichord'

9.40
MYRA HESS AND JELLY D'ARANYI

9.30 Local Announcements; (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.40 A RECITAL
by
MYRA HESS (*Pianoforte*)
and
JELLY D'ARANYI (*Violin*)

Sonata in C Minor, No. 4 — *Bach*
Siciliano (Largo), Allegro, Adagio, Allegro

It does not always follow that when two great solo artists combine the result will be great ensemble playing. The soloist is often inclined, and very naturally, to forget that he, or she, is for the moment not an individual but a member of a team. The two distinguished artists who are to give this recital, however, play together with that complete mutual understanding which is born of real sympathy and frequent practice together.

The listener knows by now that Bach's music for even one instrument is very seldom strictly one part, but that it is built up on melodic threads which run side by side to form a pattern, often intricate in design, until repeated hearings have made it clear. In the sonatas for violin and pianoforte, there are often three parts to be heard simultaneously, each of the pianist's hands having an independent strand of melody with all three voices having equal shares in the effect of the whole. But the melodies themselves are so fresh and wholesome, and the music as a whole so thoroughly happy and good-humoured, as to call for little more in the way of guidance; all that need be pointed out in this Sonata is the fine expressiveness of the slow Siciliano with which it begins. A "Siciliano," as listeners will remember, is closely akin to a pastoral movement, and as a rule is in a rather flowing measure, at a fairly quick speed. This slow one is in that way a little unusual.

Sonata in A, Op. 13, No. 1 — *Fauré*
Allegro molto, Andante, Allegro vivo, Allegro quasi presto

10.30 DANCE MUSIC
The PICCADILLY PLAYERS directed by AL STARITA
and the
PICCADILLY GRILL BAND directed by JERRY HOEY
from the PICCADILLY HOTEL

11.0-12.0 JAY WHIDDEN'S BAND from the CARLTON HOTEL



JELLY D'ARANYI,
the violinist, who gives a joint recital with Myra Hess tonight.

TUESDAY, JULY 9

5GB DAVENTRY EXPERIMENTAL

(479.2 M. 626 kC.)

TRANSMISSIONS FROM LONDON EXCEPT WHERE OTHERWISE STATED.

9.0 AN HOUR OF VAUDEVILLE

4.0 **A Light Orchestral Concert**

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Overture, 'Pique Dame' ('The Queen of Spades') . . . . . . *Suppé*

[illegible] *Bliss*

[illegible] } *Butler and Hamilton*

[illegible]

Ballet Music, 'La Source' (The Fountain) (Second Suite) . . . . . . *Delibes*

[illegible] COSTMORE (*Violoncello*)

[illegible] Poem . . . . . . *Bantock*

ORCHESTRA

[illegible]

[illegible] *German*

[illegible] very seldom essayed anything like humor [illegible] music, though [illegible]

[illegible]

[illegible] at one of [illegible] the people [illegible] how he [illegible] and [illegible]

[illegible] TARRINGTON

[illegible]

Needham

[illegible]

Jolly Jenkin ('Ivanhoe') . . . . . . *Sullivan*

[illegible] COSTMORE

[illegible] } *Traditional Airs, arr. Hughes*

ORCHESTRA

[illegible] Suite . . . . . . *Gould*

THERE are four movements in this bright and [illegible] Suite by a composer who has shown [illegible] is equally at home in the graver aspects [illegible]. First is a stirring March, which he [illegible] 'The [illegible].' Those who know these [illegible] troops will best appreciate how well [illegible] has caught their amazing zest and spirit, [illegible] out such associations, the piece has [illegible] march tune, admirably set forth.

[illegible] second movement, often played apart [illegible] Suite, is 'The Four Tarantatapes' [illegible] piece [illegible] its subject with real charm.

The third movement, in more serious vein, is [illegible] 'Heroic Hymn of France.' There are two [illegible] moods, one solemn, and one [illegible] the latter being introduced on its first [illegible] by a big melody for the trumpet. [illegible] violins have it when it appears after the next [illegible] Interlude, and, at the end where the [illegible] force of the orchestra is employed, listeners [illegible] feel that the term 'Heroic' is indeed a [illegible] one.

[illegible] serious. The composer calls it 'The Joy of [illegible],' and the vivacity of the hurrying tune which runs almost all the way through could not easily be better described.



PERCY HONRI

and his Concertina will be heard during the hour of Vaudeville from Birmingham tonight.

5.30 **The Children's Hour**

(From Birmingham)

'The Magic Seeds'—A Summer Adventure Play by MARY RICHARDS

HARLEY and BARKER will Entertain

ERNEST JONES and ALFRED KIRBY (*Banjo Duets*)

6.15 **'The First News'**

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 **Light Music**

(From Birmingham)

PATTISON'S SALOON ORCHESTRA

Under the direction of NORRIS STANLEY

Relayed from [illegible] Birmingham

Overture [illegible] 'Merry Wives of Windsor' . . . *Nicolai*

Waltz, Song of Autumn . . . . . . *Joyce*

[illegible]

Selection [illegible]

ORCHESTRA

Fantasia, 'Tosca' . . . *Puccini, arr. Tavan*

NORRIS STANLEY (*Violin*)

Gipsy Dance . . . *Nachez*

ORCHESTRA

Scottish Fantasia . . . *arr. Mulder*

Sinai Modern Suite . . . *Rosse*

7.30 **DANCE MUSIC**

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

8.30 **'Reminiscences of Chevalier'**

(From Birmingham)

Presented by EDGAR LANE

With WALTER RANDALL at the Piano

9.0 **Vaudeville**

(From Birmingham)

PERCY HONRI (A Concert-in-a-Turn)

HARLEY and BARKER (Light Songs and Harmony)

ERNEST JONES and ALFRED KIRBY (Vibrante Banjo Duets)

HELEN ALSTON (Songs at the Piano)

FRANK STAFF (Entertainer)

PHILIP BROWN'S DOMINOES DANCE BAND

10.0 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 **DANCE MUSIC**

THE PICCADILLY PLAYERS, directed by AL STARITA, and the PICCADILLY GRILL BAND, directed by JERRY HOEY, From the Piccadilly Hotel

11.0-11.15 JAY WHIDDEN'S BAND from the CARLTON HOTEL

(Tuesday's Programmes continued on page 28.)

This Week's Epilogue

'GENTLENESS'

Hymn, [illegible]

Matthew v. 1-10

Hymn, 'Around the Throne of God.'

Galatians vi. 2

RAIL & ROAD TOURS IN GREAT BRITAIN

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[illegible]

FEATURES TO REMEMBER

[illegible]

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THE BEST RECORDS OF THIS WEEK'S WIRELESS MUSIC

Orchestral and Band.

DANSE MACABRE
LA SORELKI Selection
PAGLIACCI Selection
TROVATORE Selection
MIDSUMMER NIGHT'S DREAM Scherzo
PIQUE DAME Overture
IVANHOE Introduction and Jolly Judith etc
ENTRY OF THE GLADIATORS
EGMONT Overture
NORWEGIAN RHAPSODY
BLUE DANUBE
THE VOICES OF SPRING
CASSE-NOISETTE SUITE Including Valse des Fleurs
PIQUE DAME Overture
DANCE OF THE TUMBLERS Snow Maiden
AIDA Selection
YEOMAN OF THE GUARD Selection

Instrumental.

BEES' WEDDING
QUARTET No. 6
MINUET
PLAISIR D'AMOUR
FUNERAL MARCH OF A MARIONETTE
CHANSON MINEUSE
CAVATINA
MINSTRELS
MARCHE MILITAIRE

Vocal

PAGLIACCI Prologue
PASSING BY
HAILO IN MASCHERA Eri tu che macchiavi
MAIDE MY GIRL
IN A PERSIAN GARDEN Ah, Moon of My Delight
BEDOUIN LOVE SONG
SERENADE Schubert
IT WAS A LOVER AND HIS LASS
FAUST When Air Was Young
THE ARROW AND THE SONG
DANSE DE D'AMERETTE
PHILEMON AND BAUCIS Vulcan's Song
MAGIC FLUTE O Isis and Osiris
SWING LOW SWEET CHARIOT
ERA WRACK
THE SKIPPER OF THE MARY JANE

Now on Sale at all Stores and Dealers.

Tuesday's Programmes continued (July 9)

5WA CARDIFF. 308.9 M. 968 kc.

4.0 London Programme relayed from Daventry

5.0 Mr W. E. Salt. Resident Rural Community Council Tutor for Gloucestershire 'Rural Community Councils: IV, Adult Education in Villages

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

S.B. from Swansea

S.B. from London

7.45 *S.B. from Swansea*

9.0 *S.B. from London*

9.3 West Regional News

9.4-12.0 *S.B. from London*

5SX 353.5 M. 1,040 kc. SWANSEA.

4.0 London Programme relayed from Daventry

5.0 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Egwyl Gymraeg

PENCAE'R DYDD
Y NOFFAIT'
Gan
Yr Athro E. Ernest Hughes.

A Welsh Interlude 'Current Topics in Wales'

A Review in Welsh, by Professor E. Ernest Hughes.

7.25 *S.B. from London*

7.45 A CONCERT

THE SWANSEA POLICE BAND
(By kind permission of Mr. Thomas Rawson, Chief Constable)
Directed by A. Shackleton
Arthur Fear (*Bass-Baritone*)

BAND
Invocation to Battle ('Rienzi') — *Wagner*
Overture 'Egmont' — *Beethoven*

ARTHUR FEAR
Y Mynydd — *Joseph Parry*
Ma tra Gwen } Songs of Wales' Edited
Dafydd y gareg wen } *by Brinley Richards*

BAND
Petite Suite de Concert — *Coleridge Taylor*

ARTHUR FEAR
And yet I love her till I die } *Parry*
Love is a Babel
Non Più Andrai — *Mozart*

BAND
Largo — *Handel*
[illegible]
Selection 'The Desert Song' — *Romberg*

The beautiful air which is known the wide world over as Handel's Largo was composed as a song for a contralto voice. In this country, where we like to draw a hard-and-fast distinction between Sunday and week-day music, this has always been regarded as suitable for playing or singing on the most solemn occasions, although it comes from a secular work and the words have nothing to do with any religious subject. It is a stout witness on behalf of the plea that any good music which is not frivolous in its intention is also sacred music.

It is so universally known, that the following little misunderstanding has very likely happened more than once. A well-known fiddler had been engaged as soloist for a concert in a little country town which boasted an enthusiastic, though not very efficient, amateur orchestra. Among the pieces he proposed to play he had included a Largo (the word, of course, simply means 'broad,' and is used for any very slow movement), by Boccherini. But when he arrived he was kindly but firmly told that even there they knew bette[illegible] part of the world they did at least know that 'Largo' was by Handel. The orchestra had practised it zealously in order to accompany the soloist, in a key which was wholly unsuited for his instrument, but he had to play it; and he was not unkind enough to disillusion the enthusiastic local team.



ARTHUR FEAR
sings two groups of songs during the Concert from Swansea tonight, at 7.45.

9.0 *S.B. from London*

S.B. from Cardiff

9.40-12.0 *S.B. from London*

6BM 288.5 M. 1,040 kc. BOURNEMOUTH.

4.0-5.0 London Programme relayed from Daventry

5.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr. John A. Peart 'A Ramble round Southampton

7.15-12.0 *S.B. from London* (9.35 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1,040 kc.

4.0-5.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.15 The Children's Hour
Secrets of the Day
A Tennis Talk (W. C. Crawley)
How to Write a Sea Song' (*Jerdan*)
The Little Men' (*Falconer*)

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Dr Thomas Armstr[illegible] Organist [illegible] Cathedral Director of Music, University Exeter 'The Story of English Music' III

[illegible] *from London* 9.35 Local [illegible]

Tuesday's Programmes continued (July 9)

2ZY MANCHESTER. 378.4 M. 792 kc.

12 0– 0 Gramophone Records

4.0 **A Light Orchestral Concert**
Relayed from Parker's Restaurant
PARKER'S ORCHESTRA
Musical Director, LADDIE CLARKE

'Gold and Silver'

[illegible] SCHILLEY (*Soprano*)
Song, 'Romeo and Juliet'
Song, 'Come Back'

'The New Moon'
Serenade, 'La Paloma'
'Il Trovatore'

[illegible] Awakening
[illegible] very early

[illegible], The Millions of Harlequin

5 15 The Children's Hour

S.B. from London

7.45 Mr. FLOTSAM and Mr. JETSAM

8.0 **Famous Northern Resorts**
Southport
A Municipal Band Concert
Relayed from the Bandstand
THE IRWELL SPRINGS (BACUP) BAND
Conducted by HARRY BARLOW

[illegible] Wellington'
Overture, 'The Merry Wives of W[illegible]'

Duet for Cornet and Euphonium
Sisters [illegible] and F. GARTH

9 12.0 *S.B. from London*

5SC GLASGOW. 388.9 M. 252 kc.

10.45 Miss Lily Graham: 'Household Ways and Means—The Cooking of Vegetables. 11.0–12.0 —A Recital of Gramophone Records. 4.0 —Concert. The Station Orchestra
Overture, Russian [illegible]
[illegible] Bizet). Andy More[illegible]
[illegible] Fear Tal[illegible]
[illegible] Le Périchole'
[illegible] W[illegible] 5.45
[illegible] 6.57
6.0 M[illegible] 6.15 [illegible] 8.45
[illegible] good Selection
[illegible] Telegraph 9.15
9.6 S.B. from London 9.35 —Scottish News Bulletin
9.40 12.0 [illegible] London

2BD ABERDEEN. 361.5 M. 995 kc.

11.0–12.0 —Programme relayed from Daventry. 4.0 —Fishing News Bulletin. 4.5 Scottish Music and a Play. The [illegible]
4.25 [illegible] 4.50 [illegible]
[illegible] 5.15
5.55 [illegible] 6.0 [illegible]
[illegible] relayed from Daventry. 6.15 S.B. from London
7.45 S.B. from Glasgow. 8.15 —Song and Story of Ice Gate
8.45



SOUTHAMPTON'S MIGHTY DOCKS

A fine aerial view of Southampton Docks showing some of the great Atlantic liners at the quays. Mr. John A. Peart describes a ramble round Southampton in his talk from Bournemouth this evening, at 7.0.

Dutton Scott (Bransle Scots Entertainer). Drama in a Bath and Out of his Element (Dutton Scott). 9.0 [illegible] 9.15
Close [illegible] 9.40-12.0 [illegible]

2BE BELFAST

4.0 — Dance Music. Jan Rafeni and his Band relay [illegible]
Capitol's Palais de Danse, Belfast. 5.0 [illegible]
[illegible] 5.15 [illegible] 6.0 A Poetry Reading by Heyward [illegible]. 6.15 —S.B. from London. 7.45 [illegible] Orchestral Concert. The Symphony Orchestra, conducted by [illegible] Overture, 'Les Pierrots du Tsar' (Ilinsky). [illegible] 7.55 [illegible]
Symphony No. 2 in D, Op. [illegible] 8.5 [illegible] Hymns Tunes: Old English Songs [illegible] 8.15 — Orchestra. Symphonic Poem, The [illegible]
8.33 Alfred Barker (Whistler) and [illegible] Concerto in G Minor (Max Bruch). 8.53 [illegible] Dances, Nos. 6 and 8 (Dvorak). 9.0 [illegible] Concert Orchestra [illegible]
[illegible] Rhinish' (Tc[illegible]). 9.58 [illegible]
[illegible] 10.0
Hamilton Harty [illegible] 10.32 [illegible]
[illegible] 10.30-12.0 [illegible]

Other Stations.

5NU NEWCASTLE

12.0 3.0 [illegible] 4.0 [illegible]
[illegible] 4.30 [illegible]
[illegible] 6.0
[illegible] 6.15
[illegible] 7.15 [illegible]
[illegible] 9.40 9.30
Music from the Oxford Hall 11.15-12.0

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WEDNESDAY, JULY 10

2LO LONDON & 5XX DAVENTRY

(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)



10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) Time Signal, Greenwich, Weather Forecast

[illegible] Mrs Oliver Strachey: 'A Woman's [illegible]'

11.0 (*Daventry only*) Gramophone Records

Spanish Espagnol (Spanish Caprice)
Rimsky Korsakov

12.0 **A Ballad Concert**

Mary Kay (*Contralto*)
Percy Bilsbury (*Tenor*)

12.30 **A Recital of Gramophone Records**

1.0–2.0 **Light Music**

Frascatti's Orchestra
Directed by Georges Haeck
From the Restaurant Frascati

3.0 Mrs. C. Huxley: 'The Nation's Milk Supply' 'The Care of Music in the Home'

The danger of contamination; the importance of sterilization; the safest methods of keeping [illegible] qualities of [illegible] milk supplies; and the aspects of [illegible] subject of the care of [illegible] in the home dealt with by Mrs. Huxley today

3.45 **Dance Music**

Jack Payne and The B.B.C. Dance Orchestra

4.45 **Light Organ Recital**

Alex Taylor
From the Scala Theatre, Croydon

5.15 **The Children's Hour**

Songs at the Piano by Helen Austen

'The Cold Spell' *J. J. Bernell*
The Story of 'The Horse who Wanted Adventure'
M. Bradwood

My Programme
by
Lady Cynthia Asquith

6.0 Musical Interlude

6.15 **'The First News'**

Time Signal, Greenwich, Weather Forecast, First General News Bulletin

6.30 The Week's Work in the Garden, by the Royal Horticultural Society

6.40 Musical Interlude

6.45 **The Foundations of Music**

Beethoven Sonatas

Played by

Dorothy Moorhouse (*Pianoforte*)

Rondo from Sonata, Op. 31, in G

First Movement from Sonata, Op. 57, in F Minor (Appassionata)

7.0 Mr. H. B. Butler, C.B., Deputy Director of the International Labour Office—'Coal as a World Problem'

7.16 Musical Interlude

7.25 Mr. A. Kahn, 'Spending and Saving—V. Saving (continued)'

This is the second talk within Mr. Kahn's series, on the subject of saving, and deals, this time, with the Limited Liability Company from the point of view of the investor, and with certain points in prospectuses that call for special consideration.

7.45 **Vaudeville**

Mr Flotsam and Mr Jetsam



Mr. H. G. WELLS
broadcasts for the first time from London at 9.15 this evening.

Axis Prism (Impersonator)
Nancy Lovatt (Light Ballads)
Avis (In Classical and Comedy Whistling)
Bonnie Comber (Comedian)
Alfredo Rode (Violinist)

Jack Payne and The B.B.C. Dance Orchestra

9.0 **'The Second News'**

Weather Forecast, Second General News Bulletin

9.15 **Mr. H. G. WELLS**

'A Talk on World Peace'

9.45 Local Announcements; (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.50 London Chamber Orchestra

(Leader, Samuel Kutcher)
Conducted by Anthony Bernard

Concerto for Strings
Charles Avison, edited Peter Warlock
Three Botticelli Paintings [illegible]
Spring The Adoration of the Magi [illegible]
of Venus
Adagio for Strings [illegible]
Chorus No. 7 [illegible]
Les Fêtes d'Hebé [illegible]

[illegible] The Ephesian Matron'
Bibulus arr. Gordon Jacob

Anthony Bernard with his London Chamber Orchestra has often earned the gratitude of listeners by presenting fine old music which had been forgotten until he brought it again to the light of day. He begins this [illegible] with [illegible] of those [illegible] known to the present day to all but [illegible] assets on behalf of such buried [illegible].

Peter Warlock, who [illegible] arranged it for modern concert use, is another to whom the present day is indebted for the fine use which he makes of his [illegible] with melodious old [illegible].

Charles Avison was a native of Newcastle-on-Tyne, and was born somewhere about 1720. He learned his art in Italy, which accounts for his preference for Italian music, notably that of his master Geminiani, and for his professed lack of interest in the great Handel. None the less, his pieces have something in common with Handel's, as listeners may [illegible] for themselves in this Concerto. It is one of no fewer than sixty-four which he published in his lifetime, along with eighteen sonatas for [illegible] with harpsichord. After his Italian studies, became organist of St. Nicholas Church in Newcastle, now the [illegible] instead of at a distance, which was then so much greater than now, his music might well have held the place to which its originality and beauty entitle it.

Villa-Lobos was born in Rio de Janeiro in 1890 and has taken a keen interest in the native music of his own country. He spent some years travelling all through it, taking down the strange, weird music of the Indians, but, though his own work is naturally influenced by that intimate knowledge of a very unusual idiom, it is all as original as anything which the present day has given us, as audacious in its departures from tradition as anything in modern Europe.

He tells us that the Choros presents in a new form something of the different features of Brazilian [illegible]. Having for its [illegible] a very strong dominant rhythm, allied to [illegible] popular melody. But although the [illegible] is free, in the composer's own individual manner. He suggests that 'Serenade' might give some idea of the meaning of Choros.

11.15–12.0 **DANCE MUSIC**

Alfredo and his Band from the New Princes Restaurant

WEDNESDAY, JULY 10

5GB DAVENTRY EXPERIMENTAL

479.2 M 626 kC

TRANSMISSION FROM A STUDIO AT QUEEN'S HALL, LANGHAM PLACE, W.

7.40 'DISCLOSURE,' A RADIO THRILLER.

3.30 A CONCERT

By

THE KNEISEL HALL BAND

Director of Music: Lieut. H. E. Adkins, R.A.M., A.R.C.M.

Relayed from the Kneisler Hall, Tunbridge Wells

Marcello Minuet from 'Algerian Suite' *Saint-Saëns*

Overture, 'Carnival Romain' *Berlioz*

Last Hunt from Dance Tally Ho *Bucalossi*

Selection from Ballet, Swan Lake *Tchaikovsky*

Minuet from Suite *Elgar*

Intermezzo, 'Cavalleria Rusticana' *Mascagni*

Symphony, Scherzo *Schubert*

Waltz from Suite *Elgar*

Selection, The Geisha *Sidney Jones*

Air de Ballet, The Gondoliers *Sullivan*

Dance, Merrie England *German*

Overture, The Knights of Song *Thomas*

Rule Britannia *Arne*

God Save the King

5.0 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour

Uncle Norman and Uncle Caractacus

Adventures of Snapshot Tabby from Fairyland

Songs by PHYLLIS NEILSON-TERRY (*Soprano*) and HAROLD CASEY (*Baritone*)

Traditional Sayings and Superstitions

Stories told by Uncle Humphry

William Hughes



Tonight at 7.40

'DISCLOSURE'

by

O. Wyndham and Ivor McClure

The Incidental Music between the Scenes played by

THE GERSHOM PARKINGTON QUINTET

The Play will be broadcast from London and Daventry on Thursday night. Full particulars will be found on page 34.

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

7.0 Light Music

(From Birmingham)

THE BIRMINGHAM STUDIO ORCHESTRA

Conducted by FRANK CANTELL

Selection, The Fairy of the Lilies *Rubini*

Selection, Bitter Sweet *Coward*

The Gondoliers *Sullivan*

Intermezzo, The Bells of the Angelus *Rowan*

Three Country Sketches *Joseph R.*

7.40 'Disclosure'

(See centre of page)

8.30 A CONCERT

ETHEL FENTON (*Contralto*)

SYDNEY COLTHAM (*Tenor*)

THE GERSHOM PARKINGTON QUINTET

Three Dances, 'The Bartered Bride' .. *Smetana*

ETHEL FENTON

Love me not (My dear one) *Giordano*

Separation *Chaminade*

Serenade *Aylward*

CECILE CHAMINADE, one of the first Frenchwomen to win an important place in the world of Composition, is also a brilliant pianist. She was composing already at the age of eight and was only eighteen when she gave her first concert. Many of her songs and smaller pianoforte pieces enjoy a wide popularity, though her larger works, with the possible exception of the Ballet *Callirhoë*, have not been so successful.

QUINTET

Sogno (Dreams) *Sch...*

Lullaby *Elgar*

Serenata *Josephberga*

SYDNEY COLTHAM

If there were dreams to sell *Ireland*

Molly Dear *Monk Gould*

Now sleeps the Crimson Petal *Quilter*

QUINTET

Selection, 'Cavalleria Rusticana' *Mascagni*

Though it can never be quite literally true that a man who was one day poor and struggling, woke the next morning to find himself famous, it is an [illegible] of Mascagni and his [illegible] The Queen was [illegible] Immediate [illegible] over the world, and has ever since remained a favourite. Pop[illegible] its [illegible] 'Intermezzo' must be one of the very best-known pieces in existence.

ETHEL FENTON

When all was young *Bounod*

The Arrow and the Song *Balfe*

QUINTET

Gopak (Russian Dance) *Moussorgsky*

Samoan Love Song *Orsi*

SYDNEY COLTHAM

Best of All *Raymond Leslie*

Dolly O'Dean *London Ronald*

QUINTET

Three Dances, 'Henry VIII' *German*

Chanson Indoue (Hindu Song) *Rimsky-Korsakov*

10.0 'The Second News'

WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN

10.15 DANCE MUSIC

BILLY FRANCIS and his BAND, from the West End Dance Hall, Birmingham

11.0 ALFREDO and his BAND from the NEW PRINCES RESTAURANT

11.15–11.45

Experimental Transmission of Still Pictures By the Baltograph Process

(Wednesday's Programmes continued on page 32.)

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Wednesday's Programmes continued (July 10)

5WA CARDIFF. 309.9 M. 968 KC.

2.30 London Programme relayed from Daventry

3.45 **An Orchestral Concert**
Relay from the Garden Fête at
Ty To-Mawr, St. Mellons
NATIONAL ORCHESTRA OF WALES
(Wireless Chamber Orchestra)
Conducted by WARWICK BRAITHWAITE

Overture, 'Carnival' ... *Dvorak*

MARGARET WILKINSON (*Soprano*)
Shepherd, thy demeanour vary *Thos. Brown, arr. Lane Wilson*
I'd be a butterfly *Thos H. Bayley* (1797-1839), *arr. Flora Woodman*
In Summer Fields ... *Brahms*

ORCHESTRA
Norwegian Dances ... *Grieg*

LEONORE WEEPLE (*Contralto*)
O Peaceful England *German*
Invocation *K. Barry*
The Second Minuet *Beaty*

ORCHESTRA
Selection, 'Tom Jones' *German*

MARGARET WILKINSON and LEONORE WEEPLE
Carmena *Lane Wilson*
I wish I were a tiny bird *Lilla*
Fairy Pipers *Bevan*

ORCHESTRA
Overture, 'Ruy Blas' ... *Mendelssohn*

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.15-11.15 *S.B. from London* (9.45 West Regional News)



MARGARET WILKINSON (*left*), and LEONORE WEEPLE (*right*) are the soloists in the Orchestral Concert which Cardiff is relaying from the Garden Fête, at St. Mellons, this afternoon.

5SX SWANSEA. 288.5 M. 1,040 KC.

3.0 *S.B. from Cardiff*

3.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.0 London Programme relayed from Daventry

9.45 *S.B. from Cardiff*

9.50-11.15 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

2.30 London Programme relayed from Daventry

6.15-11.15 *S.B. from London* (9.45 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1,040 KC.

3.30 London Programme relayed from Daventry

5.15 The Children's Hour
'IN THE SHADOW OF THE GUILLOTINE,'
a Play by C. E. HODGES

6.0 London Programme relayed from Daventry

6.15-11.15 *S.B. from London* (9.45 Mid-week Sports Bulletin, Local Announcements)

2ZY MANCHESTER. 376.4 M. 797 KC.

3.30 London Programme relayed from Daventry

3.45 MARGARET HADFIELD (*Soprano*)

4.0 **Famous Northern Resorts**
Southport
A Municipal Band Concert
Relayed from the Bandstand
THE IRWELL SPRINGS (BACUP) BAND
Musical Director, HARRY BARLOW

5.0 MOLLIE HAIGH (*Pianoforte*)

5.15 The Children's Hour:
S.B. from Leeds

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Royal Horticultural Society's Bulletin for North of England

6.40 [illegible] from [illegible] (9.45 Local Announcements)

Other Stations.

5NO NEWCASTLE. [illegible] M. [illegible] KC.

3.30 —London Programme relayed from Daventry 4.45 Boyle Trio, Fenwick's Tartan Tea Rooms. 5.15 The Children's Hour. 6.0 —London Programme relayed from Daventry 6.15 S.B. from London 6.30 [illegible] Bulletin. 6.35 Musical [illegible] 6.45-11.15 S.B. from London.

5SC GLASGOW [illegible] M. [illegible] KC.

3.30 —London Programme relayed from Daventry 3.45 — Dance Music by Charles Watson's Orchestra from the Playhouse Ballroom. 4.0 — A Popular Classical Concert. The Stanley Orchestra. Fred Pitchforth [illegible]. 5.15 The Children's Hour. 5.57 — Weather Forecast and Farming. 6.0 Sessie E. Jeffrey (Soprano). 6.15 [illegible] from London. 6.30 Mr J. S. Chisholm 'Wall Trees,' and Topical Address. 6.45 — S.B. from Edinburgh. 6.45 — S.B. from London. 9.45 Scottish News Bulletin. 9.50-12.15 S.B. from London.

2BD ABERDEEN [illegible] M. [illegible] KC.

3.30 Mrs C. Hudson, The Newspaper Milk Supply. 3.45 — Afternoon Concert. From the Electric Theatre. 4.0 — Fishing News Bulletin. 4.5 — Orchestra continued. Peggy Henderson, Soprano. 5.15 The Children's Hour. 5.55 Fishing News Bulletin. 6.0 London Programme relayed from Daventry. 6.15 S.B. from London. 6.30 Mr George [illegible] Hopkinsthorn. 6.45 S.B. from London. 9.45 — S.B. from Glasgow. 9.50-11.15 S.B. from London.

2BE BELFAST [illegible] M. [illegible] KC.

12.0-1.0 Gramophone Records. 4.0 Orchestra. 5.0 Miss Evelyn Turnbull — Folk Songs with Illustrations. 5.15 — The Children's Hour. 6.0 Organ Music by [illegible]. From the Classic Cinema. 6.15 — S.B. from London. 6.30 Royal Horticultural Society's Bulletin. 6.40 — S.B. from London. 9.50-11.0 Chamber Music — Rosa Salem (soprano)

THE STOLEN BACILLUS.

(Continued from page 7)

seat, ma'am, and no 'at. Very goo
And the cabman whipped up at on
matter-of-fact way, as if he drove to this
every day in his life.
few minutes later the little group of cabmen
that collects round the cabmen's shelter
Haverstock Hill were startled by the pass
cab with a ginger coloured screw of a horse
furiously

t' said poor old Tommy Byles, 'I
bloomin' lunatic. Blowed if the
old George,' said old Tootles,
a lunatic, as you say. Ain't he a-clawin

group round the cabmen's shelter be
Camden. 'Go it, George!' 'It's a
'You'll ketch 'em!' Whip up
She's a goer, she is!' said the ostler boy
Strike me gluey!' cried old Tootles. 'Here'
to begin in a minute. Here's another
! If all the kobs in Hampstead ain't gone
this morning!'
's a fieldsale this time,' said the ostler boy
'She's a following hoss,' said old Tootles.
Usually the other way about
'What's she got in her and t'
'Looks like a 'igh at,'
'What a bloomin' lark it is. Three to one on old
said the ostler boy. 'Next!'

Minnie went by in a perfect roar of applause. She did not like it, but she felt that she was doing her duty, and whirled on down Haverstock Hill and Camden Town High
on the enormous
was driving her vagrant husband so
y away from h

he man in the foremost cabaret crouched in t
t, his arms tightly folded, and the little thin
contained such vast possibilities of destruction
gripped in his hand. His mood was a singular
mixture of fear and exultation. Chiefly he
afraid of being caught before he could accomplish
but behind this was a vaguer but h
of the awfulness of his crime. But his exu
exceeded his fear. No Anarchist before him
ever approached this conception of his
, Vaillant, all those extinguished persons
fame he had envied dwindled into insignificance
him. He had only to make sure of the water

brilliantly he had seized the opportunity
world should hear of him at last. All the
who had sneered at him, neglected him
he to him, found his company
ble, should consider him at last. Death
They had always treated him as a
of no importance. All the world had been
conspiracy to keep him under. He would
them yet what it is to isolate a man. What
this familiar street? Great Saint Andrew's
of course! How fared the chase? He
The Bacteriologist was
d. That was be
pped yet. He felt in his
found ha[illegible] sovereign
his he thrust up through the trap in the top of the
o the man's face. More, he shouted

money was guttered out of his hand
ere,' said the cabman, and the trap
and the lash lay along the glistening side
horse. The cab swayed, and the Anarchist
anding under the trap, put the hand con
the little glass tube upon the apron to
his balance. He felt the brittle thing
and the broken half of it rang upon the
or of the cab. He fell back into the seat with a
l stared dismally at the two or three drops
on the apron

That's some hang
vertheless. I wonder if
it hurts as much as they say.'
prest to him—he groped
between his feet. A little drop was still in the
broken end of the tube, and he drank that to make
sure. It was better to make sure. At any rate
it would not fail.
Then it dawned upon him that there was no further
l to escape the Bacteriologist. In Wellington
he told the cabman to stop, and got out.
He slipped on the step, and his head felt queer.
It was rapid stuff this cholera poison. He waved
his cabman out of existence, so to speak, and stood
on the pavement with his arms folded upon his
breast awaiting the arrival of the Bacteriologist.
There was something tragic in his pose. T
of imminent death gave hi dignity
He greeted his pursuer with a defiant laugh.
Vive l'Anarchie! You are too late, my friend.
I have drunk it. The cholera is abroad!'
The Bacteriologist from his cab beamed gurmanly
at him through his spectacles. 'You have drunk
it! An Anarchist! I see now.' He was about
to say something more, and then checked himself.
A smile hung in the corner of his mouth. He opened
the apron of his cab as if to descend, at which the
Anarchist waved him a dramatic farewell and strode
off towards Waterloo Bridge, carefully jostling
his infected body against as many people as possible.
The Bacteriologist was so preoccupied with the

'Very good of you to bring my things,' he said
and remained lost in contemplation of the receding
figure of the Anarchist.
'You had better get in,' he said, still staring.
Minnie felt absolutely convinced now that he
mad, and directed the cabman home
responsibility. 'Put on my shoes? Certainly
dear,' said he, as the cab began to turn, and the
strutting back figure, now small in the distance,
from his eyes. Then suddenly something grotesque
nd he laughed. Then he remarked,
serious, though
hat man came to my house to see me
Anarchist. No—don't faint, or I
cannot possibly tell you the rest. And I was
to astonish him, not knowing as was an Anarc
and took up a cultivation of that new specie
Bacterium. I was telling you of that infest, a
think course, the blue patches on
d like a fool. I said it was Asiatic
and h
for this civilised city. And now he has swe
t. Of course I cannot say what will
but you know it turned coat kitten by
three puppies in patches, and the
bright blue. But the butler
trouble and expense of preparing a
Dr my nest on this hot day
Because we might meet Mrs. Jabber in
Mrs. Jabber is not a draught. But why sh
I wear a coat on a hot day because of Mrs
Oh, very well.

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OUTSTANDING ITEMS FROM THIS WEEK'S PROGRAMME
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CONCERTO IN D (Brahms.—Kreisler & Berlin State Opera Orchestra—DB1120-24, 8/6 ea. Saturday, 9.0, Daventry 5GB.

HANSEL UND GRETEL Overture Symphony Orchestra — D1261, 6/6. Sunday, 3.30, London.

ERI TU (Ballo in Maschera) — Granforte — DB937, 8/6. Sunday, 5.0, London.

OVERTURE, Carnaval Romain Berlin Philharmonic Society — D1365, 6/6. Sunday, 9.5, London.

COSI FAN TUTTE, Overture—Berlin State Opera Orchestra. D1224, 6/6. Monday 4.0, Daventry 5GB.

IN DISTANT LANDS (Lohengrin) — Walter Widdop D1353, 6/6. Monday, 8.30, Daventry 5GB.

SCHERZO (Midsummer Night's Dream) - Royal Albert Hall Orchestra—D1097, 6/6. Monday 8.30, Daventry 5GB.

LA SOURCE - Coldstream Guards' Band B2793, 3/-. Tues., 7.45, London.

FUNERAL MARCH OF A MARIONETTE San Francisco Symphony Orchestra D 1286, 6/6. Tuesday 4.0, Daventry 5GB.

CARO MIO BEN — D'Alvarez — DA 831, 6/-. Wednesday, 8.30, Daventry 5GB

SERENATA Ferdy Kauffman and his Orchestra B3025, 3/-. Wednesday, 8.30. Daventry 5GB.

HENRY VIII. DANCES New Symphony Orchestra B2481, 3/-. Wednesday 8.30, Daventry 5GB.

DER ROSENKAVALIER — Augmented Tivoli Orchestra D1094-7 6/6 each. Thursday, 7.45, London

BALLET MUSIC, Prince Igor - London Symphony Orchestra—D1523, 6/6. Thursday, 7.45, London.

OVERTURE "EGMONT" New Light Symphony Orchestra C1385, 4/6. Thursday, 3.0, Daventry 5GB

O ISIS AND OSIRIS (Magic Flute) Andresen - C1625, 4/6. Thursday, 4.30, Daventry 5GB

MARCHE MILITAIRE - Royal Orchestra C1279, 4/6. Fri. 4.0, London.

MINUET Victor Olof Sextet—B2697. Friday 7.0, Daventry 5GB.

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9.35
'DISCLOSURE,' A DRAMA OF THRILLS

10.15 a.m. THE DAILY SERVICE

10.30 (*2LO only*) TIME SIGNAL, GREENWICH; WEATHER FORECAST

10.45 'The Growth of the Child—XI' Mrs. SHADE L. WILLIAMS ELLIS 'Helping the Young Child to Learn'

THE scope of this, the eleventh talk in the series will include suggestions for the less fortunately situated housewife in the country who has no kindergarten school handy and who would welcome some advice as to how to start her children profitably and happily, learning things while she is too busy to devote her whole time to them.

11.0 (*Daventry only*) Gramophone Records
Symphony No. 1 ... *Beethoven*

12.0 A MORNING CONCERT
HILDA DOBBS (*Soprano*)
MIRIAM ANGUS TRIO

1.0 Organ Recital
by REGINALD FOORT
From the Regent Cinema, Bournemouth

2.0-2.35 (*Daventry only*)
Experimental Transmission of Still Pictures by the Fultograph Process

3.0 EVENSONG
From Westminster Abbey

3.45 Life in Foreign Lands—VI
Mrs. EDGAR 'Life in Palestine Today'

WESTERNISM from the point of view of its new social developments or of its historic associations, few countries have as great an appeal, at the moment, as Palestine. The new Zionist movement is still in its early stages, and, like all things in the making, it offers unusual opportunities to those who are interested in watching social and economic experiments. Then, too, side by side with the Jews live the Arabs, and this juxtaposition alone provides an interesting social situation. Mrs. Edgar, who is one of the Presidential Board of the Women's International Zionist Organization, is often in Palestine and is in close touch with developments there.

4.0 A BAND CONCERT
THE BLACK DYKE MILLS BAND
Relayed from the Band Stand
North East Coast Exhibition
(*By kind permission of*)

5.15 THE CHILDREN'S HOUR
West Country Songs by FREDERICK CHESTAN, who will also tell the story of 'Our Electric Light Scheme,' from 'In Chumley Corner' (*Jan Stenner*)

6.0 Wireless League Quarterly Bulletin

6.15 'The First News'
TIME SIGNAL, GREENWICH. WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.40 Market Prices for Farmers

6.55 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN SONATAS
Played by
DOROTHY MOGGRIDGE (*Pianoforte*)
Last Two Movements of 'Appassionata'
First Movements of Op. 78, in F Sharp

7 0 Miss V. SACKVILLE WEST 'New Novels'



9.35 'DISCLOSURE'
by
O. WYNDHAM and IVOR McCLURE

The Incidental Music between the Scenes played by
THE GERSHOM PARKINGTON QUINTET

GERALD CRAWSHAW ... of the Foreign Office
SIR ROBERT KINGSBURY
Sub-Deputy Commissioner JOHN MACKINNON—of Scotland Yard
Sergt. TODD, C.I.D.—of Scotland Yard
BARON HUGO SCHREINER
COMTESSE DE SEMMERING } The Baron's Associates
DR JOSHUA SIMONS
WERTHEIMER
The Hon. MARY LEIGH—a beautiful débutante

Belgravia
Scotland Yard
Carlton House Terrace
The Villa
The Cellar



7.15 Musical Interlude

7.25 'CHINA'
XI, 'China Today: Commerce and Industry'
by C. O. LIN

PREVIOUS talks on this series have emphasised the change that has come to China by virtue of its contact with the West. What is to be the result of this development? It is a question urgent with all today who are alive to the trend of social and political and economic international affairs. The rise, in China, of a new industrial order has not, so far, completely driven out the old order. Will it eventually? Will China, in time, become completely industrialised and join hands with the great industrial nations of the world? This is the main question to be discussed in tonight's talk—the next to last of this most interesting series.

7.45 A MILITARY BAND CONCERT

DOROTHY BENNETT (*Soprano*)
SHERIDAN RUSSELL (*Violin*)

THE WIRELESS MILITARY BAND
Conducted by B. WALTON O'DONNELL

A 'Faust' Overture ..... *Wagner*

DOROTHY BENNETT

To one who passed whistling through the night ... *Armstrong Gibbs*
Listening ... *Buzzi*
Fairy Lullaby ..... *Quilter*

BAND

Two Symphonic Dances, Nos. 1 and 2 *Grieg*

SHERIDAN RUSSELL

Romance No. 3 *Fr...*
Comrade *C. A...*
Une Petite Berceuse (A Little Cradle Song) ... *André Caplet*

DOROTHY BENNETT

The Garden *Ehren Gamboge*
Damon *Max Stange*
Cupid *Sanderson*

BAND

Ballet Music, 'Prince Igor' .. *Borodin*

SHERIDAN RUSSELL

Gavotte ... *Valentini*
Minuet ... *Beethoven*

BAND

Two Excerpts ('Der Rosenkavalier') ('The Rosebearer') *Richard Strauss*
Entrance of the Rosebearer and Duets; Odis Waltz

9.0 'The Second News'
WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr. VERNON BARTLETT: 'The Way of the World'

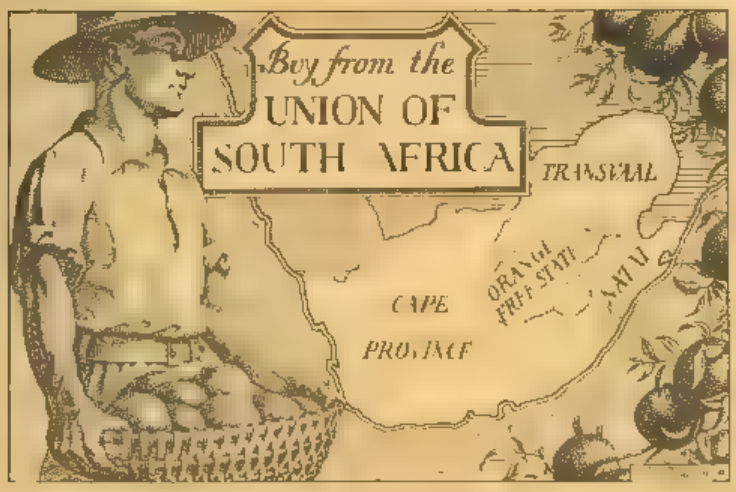
9.30 Local Announcements, (*Daventry only*, Shipping Forecast

9.35 'DISCLOSURE'
by
O. WYNDHAM and IVOR McCLURE
(*See centre of page*)

10.25-12.0 DANCE MUSIC
JACK PAYNE and the B.B.C. DANCE ORCHESTRA

(*Thursday's Programmes continued on page 37.*)

EMPIRE SHOPPING



South African Oranges in Summer-time

The S.S. *Carnarvon Castle* from Cape Town landed the first South African oranges of the year at Southampton on May 13th. They were examined at the ship's side and found to be of splendid quality.

Thousands of boxes of oranges and naartjes (tangerines) and supplies of excellent grape-fruit will now be arriving every week from South Africa. Before the season ends, in November, over one million boxes of oranges are expected—a record year.

The trees from which these oranges were picked flowered last February. The oranges were ripening in South African sunshine through March and April, until gathering began in May. They passed an official test for quality before they left South Africa: and now they are ready to be bought in the shops, where you can judge of their quality for yourself.

Empire Quality

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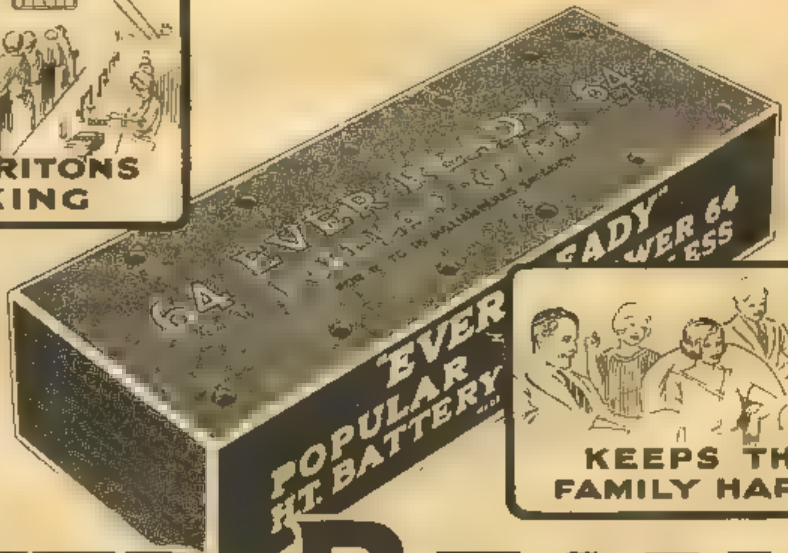
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THURSDAY, JULY 11

5GB DAVENTRY EXPERIMENTAL

(479.2 M. 626 kC.)

[illegible]

3.0 A Symphony Concert

No. VII of [illegible] Season

[illegible] from the [illegible], Bournemouth

[illegible] BOURNEMOUTH MUNICIPAL [illegible] ORCHESTRA

Conducted by Sir DAN GODFREY

[illegible] Egmont ... *Beethoven*
Symphony No. 38, in [illegible] ('Prague') ... *Mozart*
Allegro [illegible] Finale, Presto
[illegible] Concerto [illegible] Flat ... *Liszt*
[illegible] Allegro [illegible] Adagio ... Allegro [illegible]
Soloist: VINCENT [illegible]
[illegible] Suite [illegible] Flat ... *Holst*
[illegible] Dance [illegible] ... *Schue*
[illegible] Night [illegible]
Norwegian Rhapsody [illegible] Two Parts ... *Lalo*

[illegible] Symphony [illegible] one of the [illegible] [illegible] [illegible] to [illegible] know [illegible] by [illegible] [illegible] he [illegible] and whole[illegible] for genera[illegible] has [illegible] large [illegible] the world's [illegible] good spirits.

The [illegible] regular [illegible] one of the great [illegible] was the hero of the day. The Symphony, composed soon after, [illegible] Mozart [illegible] when [illegible] Mozart [illegible] a friend, telling him [illegible] is being played or sung or whistled [illegible] but *Figaro*.' The Symphony is in only [illegible] movements, there being no Minuet. It [illegible] for a comparatively small team, but [illegible] bassoons, horns, trumpets, drums, and [illegible] usual strings, there being no clarinets. [illegible] with a full-sized slow introduction. [illegible] bright quick movement which follows [illegible] worked out at important length and on strictly [illegible] lines.

[illegible] slow movement which follows is also [illegible] long, a fine example of Mozart's gift of [illegible] beautiful melody, and the Symphony [illegible] to its end [illegible] movement [illegible] possible spirits.

4.30 LOZELLS PICTURE HOUSE ORGAN

(From Birmingham)

[illegible] 'The Caliph of Baghdad' ... *Boieldieu*
[illegible] ... *Raff*

[illegible] LAMB (*Bass*)

[illegible] Song ... *Gounod*
[illegible] ... *Schumann*

ORGAN

[illegible] ... *Phelps*
[illegible] the Moon ... [illegible]
[illegible] 'The Sleeping Beauty' ... *Rhode*

[illegible] LAMB

[illegible] or ever ... *Handel*
[illegible] 'The Magic Flute' ... *Mozart*

[illegible]

[illegible] ... *Elliott*

3.0 BOURNEMOUTH SYMPHONY CONCERT

5.30 The Children's Hour

(From Birmingham)

'Margreton's Dowry,' an Historical Play by L. B. Powell

WINIFRED COCKERILL (*Harp*)

WALTER LANHAM (*The Human Ark*)

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN

6.30 Organ Recital

by Dr. HAROLD RHODES

Relayed from Coventry Cathedral

Sketch in C Minor ... *Schumann*
Fugue in C Minor ... *Bach*
Choral Prelude, 'Eventide' ... *Parry*
Grand Fantasia in F Minor ... *Mozart*
Study in [illegible] ... *Schumann*
Postlude in D Minor ... *Stanford*

7.0 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

8.0 Vaudeville

(From Birmingham)

(See centre of page)

> **8.0 VAUDEVILLE 8.0**
>
> **TOMMY HANDLEY**
> THE WIRELESS COMEDIAN
>
> **WALTER LANHAM**
> THE HUMAN ARK
>
> **MIRA B. JOHNSON**
> THE ACTRESS ENTERTAINER
>
> **JOHN HAY**
> AND HIS XYLOPHONE
>
> **MASON and ARMES**
> ENTERTAINERS WITH A PIANO
>
> **PHILIP BROWN'S**
> DOMINOES' DANCE BAND
>
> **FROM BIRMINGHAM TONIGHT**

9.0 An Orchestral Concert

(From Birmingham)

THE BIRMINGHAM STUDIO AUGMENTED ORCHESTRA

Leader, FRANK CANTELL

Conducted by JOSEPH LEWIS

Overture, 'The Butterflies' Ball' ... *Cowen*

GERTRUDE JOHNSON (*Soprano*) and Orchestra

The Blue Danube ... } *Johann Strauss*
The Voice of Spring ... }

ORCHESTRA

[illegible] 'Adrienne Lecouvreur' ... *Cilea*
Dream Children ... *Elgar*
Flower Waltz ('Nutcracker' Suite) ... *Tchaikovsky*

GERTRUDE JOHNSON

Cherry Ripe ...
Don't come in, Sir, please
[illegible] Lullaby
Island [illegible] Song
} *Cyril Scott*

ORCHESTRA

Suite, 'Kassya' ... *Delibes*

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15-11.15 DANCE MUSIC

(*Thursday's Programmes continued on page 38.*)

Rates of Subscription to 'The Radio Times' (including postage): Twelve months (Foreign), 15s. 8d., twelve months (British), 14s. 6d. Subscriptions should be sent to the Publisher of 'The Radio Times,' 8-11, Southampton Street, Strand, W.C.2.



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Thursday's Programmes continued (July 11)

5WA CARDIFF. 353.0 M. 850 kc.

3.0 London Programme relayed from Daventry

3.45 Mr Richard Barnon : 'Elizabethan Poems'

4.0 *S.B. from Swansea*

4.45 LIGHT MUSIC
Bobby's String Orchestra
From Bobby's Café, Clifton, Bristol

5.15 The Children's Hour

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for Farmers

6.35 *S.B. from London*

7.45 An Orchestral Concert

National Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
Conducted by Warwick Braithwaite

Overture, 'The Fairies' . . . . . *Wagner*

This is a very youthful work of Wagner's, and in later life he very likely looked on it as a youthful indiscretion. He was only twenty and had just been given his first post—chorus-master in one of the smaller German Opera Houses. Weber's operas were very much in the air, and, like other young people, Wagner was naturally a good deal influenced by [illegible]

[illegible] old legend which [illegible] form or another [illegible] most parts of the world. It tells of a fairy who fell in love with a mortal, and who was given leave to become a mortal herself so that she might wed him, only on the stern [illegible] though she were turned into [illegible] In most versions of the [illegible] Wagner [illegible] her lover restored to life and beauty by his passionate love song. And, instead of making the fairy become a mortal Wagner has her lover admitted to fairyland as her bridegroom, by special decree of the King of the Fairies.

The opera is now quite forgotten except for this Overture. It is bold and vigorous, and there is one upsoaring tune which is rather like Weber. It comes from the second act of the opera, where the fairy herself sings it. And there is another theme which is very like a part of Elizabeth's greeting to the Hall of Song in *Tannhäuser*.

William Parsons (*Baritone*) and Orchestra

Vision Fugitive (Fleeting Vision) ('Hérodiade') . . . . *Massenet*

Massenet's opera *Herodiade*, though founded on the Biblical story of John the Baptist and Herod, takes considerable liberties with the original. When it was produced at Covent Garden, London, the authorities insisted on some changes in the names of the personages and in the setting. The story is even more grim in the tragedy than in the Bible version, but Massenet's music is, as always, melodious and effective.

In this beautiful air taken from the second act, Herod is singing of a vision of Salome which never leaves his thoughts by day nor by night.

Orchestra

Fragment, 'The Saracens Aids,' Op. 50 . . . . *MacDowell*

Ronald Harding (*Violoncello*) and Orchestra

Concerto (First Movement) . . . . . *Lalo*

William Parsons

In Summertime on Bredon . . . . *Graham Peel*
In Youth is Pleasure . . . . . *Armstrong Gibbs*
The Yeoman's Wedding Song . . . . *Prince Poniatowski*

A nephew of the French marshal who lost his life at the battle of Leipsig, Prince Poniatowski found time, amid the affairs of State to which his station in the world called him, to become a thoroughly equipped musician. His was by no means the casual amateur's equipment. After the disaster to the French arms in the Franco-Prussian War he came with his Emperor to London and took an important place in its music, producing more than one of his big works in the London theatres. Most of his operas and other music on a big scale are already well nigh forgotten, and he is remembered almost solely by this one breezy and wholesome song.

Orchestra

Suite for Small Orchestra . . . . *Roger Ducasse*

8.0 *S.B. from London*

9.30 West Regional News

9.35–12.0 *S.B. from London*

5SX SWANSEA. 288.5 M. 1,040 kc.

3.0 London Programme relayed from Daventry

3.45 *S.B. from Cardiff*

4.0 AN ORGAN RECITAL
by Edgar Hobbs
Relayed from Tabernacle, Morriston

'Hymn of Praise' Symphony . . . . *Mendelssohn*
Maestoso con [illegible] Allegretto un poco [illegible]
Adagio, Op. 13, No. 3 . . . . [illegible]
Fantasia and Fugue in A Minor . . . . [illegible]
Chant du Ruisseau . . . . [illegible]
Chora. Prelude on St Cross . . . . [illegible]
Sol a d Amour . . . . *Elgar, arr Lemare*
London Jerry Air . . . . *Traditional*
Fountain Melody . . . . [illegible]

4.45 *S.B. from Cardiff*

5.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.35 *S.B. from Cardiff*

6.35 *S.B. from London*

7.45 *S.B. from Cardiff*

9.0 *S.B. from London*

9.30 *S.B. from Cardiff*

9.35–12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 kc.

12.0–1.0 London Programme relayed from Daventry

3.0 London Programme relayed from Daventry

3.45 Mr George Dance, F.R.H.S.: 'For Gardeners—Summer Flowers'

4.0 Newcastle Programme relayed from Daventry (*See London*)

6.15 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Market Prices for South of England Farmers

6.35–12.0 *S.B. from London* (9.30 Local Announcements)

Thursday's Programmes continued (July 11)

5PY PLYMOUTH. 1049 kc.

London Programme relayed from

London Programme relayed from Daventry

Programme relayed from Daventry

5.15 The Children's Hour

QUESTIONS AND ANSWERS

dealing some from the Classics, for 'David Copperfield and the Waiter' (*Charles Dickens*) will be read today

London. Programme relayed from Daventry

S.B from London (9.30 Local Announcements)

2ZY MANCHESTER. 378.6 M. 792 kc.

12.0-1.0 A Light Concert

S.B. from Liverpool

Trio in C Major, Op. 87 ... A Flat ... *Haydn*

Poupée valsante (Waltzing Doll) ... *Poldini*

MARGARET OWEN (*Contralto*)

A ... *J. Thompson*

... *Godfrey*

The New Moon ... *Forley*

Suite Romane, Op. 69 ... *Gounod, arr. Sam Rosso*

ALBERT SIDGWICK

... Major, Op. 6, No. 2 ... *Mendelssohn*

... B Major ... *Offenbach*

Minuet from Quartet

As I went a-roaming ... *Brahe*

Moonlight ... *Quilter*

... *Le Hermite*

Suite Rococo

Andante Larghetto ... *Bennett, arr. Sam Rosso*

Old Comrades March ... *Teike, arr. Sam Rosso*

3.45 'Holiday Reading—I. Miss PHYLLIS BENTLEY: 'On Walking 'Tonic.' *S.B. from Leeds*

4.0 Famous Northern Resorts

BUXTON

The Buxton Pavilion Orchestra, Conductor, ... Fred Howard

Relayed from the Pavilion, Buxton

Overture, 'Egmont' ... *Beethoven*

Valse, 'Whispering of the Flowers' ... *Waldteufel*

Symphonic Poem, 'Les Préludes' ... *Liszt*

Rhapsody ... *Friedman*

Valse, 'Roses by the Wayside' ... *Fletcher*

Movement Musical ... *Schubert*

Selection of Melodies from 'La Bohème' ... *Puccini*

5.15 The Children's Hour

... Quarter ... Stories

Songs of ... BEATRICE HERFORD and HARRY HOWELLS

... Programme relayed from Daventry

6.0 *S.B. from London*

... Light Orchestral Concert (Part ...

S.B. from London

7.45 A Light Orchestral Concert

THE STATION ORCHESTRA

Conducted by HERBERT A. CARPENTER

Overture, 'Di Ballo' (The Ball) ... *Sidlauskas*

MOSA BENSON (*Contralto*, and Orchestra

How clear a Light ('Orfeo') ... *Gluck*

... *Le*

GRIESBACH (*Pianoforte*) and Orchestra

... Concerto, Finale ...

ORCHESTRA

Ballet Suite, 'Boudil' ... *Moszkowski*

MOSA BENSON

Die Krähe (The Crows) } *Schubert*

Nacht und Träume (Night and Dreams) }

Nun wandre Maria (St. Joseph's Song) } *Wolf*

Gesang Weylas (Weyla's Song) }

ORCHESTRA

Waltz Southern Roses ... *Rosas*

9.0-12.0 *S.B. from London* (9.30 Local Announcements)

Other Stations.

5NO NEWCASTLE. 206.3 M. 1,148 kc.

12.0-1.0 ... Gramophone Records. 3.0 ... Concert ... Programme ... Band ... relayed from Daventry. 4.0 ... The Dark ... Band, relayed from the Bandstand, North-East ... Programme ... 5.15 The ... 6.0 London Programme relayed from Daventry 6.15 ... 6.30 ... 9.35-12.0 ...

5SC GLASGOW. ... M. ... kc.

11.0-12.0 A Recital of Gramophone Records. 4.0 A Scottish Concert. The ... Orchestra, Marshall Lowthian (Soprano). 5.0 Piano Music by Ilse re Watson (Orchestra, from the ... Band Room). 6.15 The Children's Hour. 5.57 Weather Forecast ... 6.0 Music ... 6.15 *S.B. from London.* 6.30 Dorothy King (Soprano). 'Gentle Youth, ah, tell me why' ... 'Love in a Village' (Arne). 'Lord Henry and Fragile Things' (Montague Phillips). The Wireless Lilies (Hackmann-Gow). 'Twas ... 6.45 ... Mara). 6.45 *S.B. from London.* 7.45 A Light Orchestral Concert. The Station Orchestra, conducted by ... A ... Overture ... Valse ... Mazurka ... Selection ... Waltz ... Suite ... Selection (Sterndale Bennett). 8.0—8.15. *S.B. from London.* 9.35 ... News Bulletin. 9.35-12.0 *S.B. from London.*

2BD ABERDEEN. ... M. 995 kc.

11.0-12.0 Programme relayed from Daventry. 4.0 ... Fishing News Bulletin. 4.0 ... Afternoon ... Concert. Dorothy ... Soprano). 5.15 The ... Hour. 5.55 Fishing News Bulletin. 6.0 ... Programme ... Daventry. 6.15 ... from London. 6.30 ... 6.45 ... 7.45 A Light Programme. The Station ... Birk and ... Inane. W. H. Ancrum, B.Sc. ... Soprano). ... and ... to you, my ... My heart is ... 8.32 ... Orchestra. ... 8.42 A few Moans and Sighs (Robinson) ... and (The Trumpet (Purcell) ... night ... Songs ... Ringdoves ... 8.52 ... Fiat Lux ... to Stephen. 8.42 ... Rotherham ... and ... are Wilfred ... Kirkland ... and ... A Gird ... Skye Boat Song ... Arthur Somervell. 8.56 ... Orchestra ... of the Cat ... (W. H. Reynolds) ... Farm Days ... Miss ... 9.0 ... 9.30 ... Glasgow. 9.35 12.0 ...

2BE BELFAST. 246.3 M. 950 kc.

3.30 ... Relay ... Service. 3.45 ... Story Life in Foreign ... VI. 'Life on ... Tram ... Mrs. ... 4.0 ... Orchestra ... 4.20 ... Band ... Selection ... Songs ... The Merry-Makers ... 4.35 ... (Soprano) ... Sherry ... Pianoforte ... Monologue ... Chas. Woods ... 4.47 ... 5.0 ... 5.15 ... 6.0 ... Programme ... 6.15 ... 7.45 ... 7.55 ... 8.0 ... 8.17 ... 8.30 ... Selection ... 8.40 ... Mavis Song, 'I know where I'm going' ... Poems. The Mother ... (Richard Hovey) ... Pianoforte ... 9.0 12.0 ...

From London



'We've broke the record, Mum!'

—*says Mrs. Rawlins*

"Everything's done and it's not gone four o'clock yet. And I think you'll be pleased with 'ow I'm leaving everything, Mum. These things are not 'alf white. Like a bit of driven snow, aren't they? That's what comes of bluein' them in Reckitt's Blue. And then I get a lot of help from my Robin Starch, Mum. Credit where credit is due, I say! And what with Robin being so easy to mix—and your iron not sticking—well, you don't know you're born, if you've Robin 'elping you along. And the finish it gives, Mum! Just look at this tablecloth. Proper gleam on it, isn't there? That's Robin right enough."

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AND

ROBIN

Starch

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9.20
THE WIRELESS SYMPHONY ORCHESTRA

FRIDAY, JULY 12
2LO LONDON & 5XX DAVENTRY
(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

10.45
THE WEEK'S SURPRISE ITEM

10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*, THE SIGNAL, GREENWICH WEATHER FORECAST

10.45 Mrs. NELSON EDWARDS: 'Two Fish Meals for 1/6.'

This is the fourth talk in a series specially designed for households whose income is not more than 30s. to 3os. per week. Mrs. Nelson Edwards, who is associated with the Worcestershire Federation of Women's Institutes, will describe how two fish meals can be obtained for 1s. 6d.

11.0 (*Daventry only*) Gramophone Records
Marcello nova

12.0 A Sonata Recital
NORMAN CHAPPLE (*'cello*)
STANLEY CHAPPLE (*Pianoforte*)

Sonata, No. 2 ... *Delius*
Sonata in A ... *Fauré*

12.30 Organ Recital
by
C. H. TREVOR
Organist and Director of the Choir, St. Peters, Eaton Square.

March Religieuse ... *Saint-Saëns*
Canon in B Minor ... *Schumann*
Prelude and Fugue in A Minor ... *Bach*
Scherzo in E ... *Gigout*
Finale from Sonata in F ... *Rheinberger*

1.0-2.0 A Recital of Gramophone Records
By CHRISTOPHER STONE

4.0 EDWARD FOUNTAINE (*Pianoforte*)

Sous bois (Amid the Woods) ... *Staub*
Study in B Flat Minor ... *Mendelssohn*
Marche Militaire ... *Schubert, arr Carl Tausig*

4.15 LIGHT MUSIC
MOSCHETTO and his ORCHESTRA
From the May Fair Hotel

5.15 THE CHILDREN'S HOUR
'THE KING OF THE GOLDEN RIVER' adapted as a Play for broadcasting by M. H. ALLEN from the story by John Ruskin

6.0 Miss MABEL COLLINS 'Some Suggestions for Hot and Cold Sweets'

6.15 'The First News'
THE SIGNAL, GREENWICH. WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN

6.30 Ministry of Agriculture Fortnightly Bulletin

6.45 THE FOUNDATIONS OF MUSIC
BEETHOVEN SONATAS
Played by
DOROTHY MOSCROP (*Pianoforte*)
Second Movement of Op. 78
Sonata Op. 81a in E Flat, 'Das Lebewohl' (Farewell); Die Abwesenheit (Absence), Das Wiedersehen' (Meeting Again)

7.0 Mr. G. A. ATKINSON 'Seen on the Screen'

7.15 Musical Interlude

7.25 'Some Makers of Modern Politics'
V. Gladstone and the Modern Cabinet Ascendancy, by Mr. R. H. GRETTON

THE effect of Gladstone's (and his Cabinet's) relation to the rank and file of his party and the House did much to bring about the most serious change of all in the making of modern politics—the domination of the House and of its time by the Ministry of the day. Whatever other circumstances contributed, the change may rightly be associated with Gladstone, because he is the typical example of that direct appeal and of that plebiscite leadership of them by Ministers, upon which the modern power of the Cabinet mainly rests, and by which the importance of the private member has been wholly undermined.

7.45 A CONCERT
THE MASKS
THE GERSHOM PARKINGTON QUINTET

Selection of Sir Landon Ronald's Songs
THE MASKS
Beauteous Morn ... *German*
To a Wild Rose ... *MacDowell*
Fi, Singing Bird, fly ... *Elgar*
QUINTET
Air, 'Louise' ... *Charpentier*
Dance of the Marionette ... *Cowen*



HERMANN SCHERCHEN,
the German conductor, is the guest of the Wireless Symphony Orchestra to-night's concert.

Nocturne in Musta ... *Gray*
Hungarian Dance ... *Brahms*
THE MASKS
Swing low
How'r Hear
Sometimes I feel like a Motherless Child ... (Negro Spirituals, arr. *Burleigh*)
QUINTET
Three Oriental Dances ... *Coleridge-Taylor*
THE MASKS
olden Slumbers (Old English) ... arr *Moffat*
The May-Pole (Old English Morris Dance), arr *Moffat*
O whither art thou fled? (Old French Chanson) arr *Moffat*
Mingling with the echoes (Old French Gallard arr. *Moffat*
QUINTET
Soft as the Night ... *Dohnanyi*
Where Corals Lie ... *Elgar*
Waltz ... *D'Ambrosio*

9.0 'The Second News'
WEATHER FORECAST. SECOND GENERAL NEWS BULLETIN; Local Announcements (*Daventry only*)
Shipping Forecast and Fat Stock Prices

9.20 A Symphony Concert
THE WIRELESS SYMPHONY ORCHESTRA
(Leader, S. KNEALE KELLEY)
Under the direction of HERMANN SCHERCHEN
Relayed from Fyvie Hall, Polytechnic

Symphony, in G (Le Soir) (Evening) ... *Haydn*
Allegro molto, Andante, Minuetto and Trio
Les Troyens à Troie
(Solo Violins S. KNEALE KELLEY and ERNEST BUTLER)
(Solo Violoncello AMBROSE GAUNTLETT)
Serenade in G for Orchestra, Op. 95 ... *Reger*
Kleine Suite für Kammerorchester (Little Suite for Chamber Orchestra) ... *Schreker*
Introduction, Chorale, Fugue, Intermezzo, Capriccio, Finale

GREAT man though he was, in every sense of the word, shaping his own career with sturdy confidence, Haydn more than once held posts of service where the dignity which good and loyal service really means. And, of those he owed some of his opportunities of composing, and of hearing his music performed, to the enthusiastic patrons on whose behalf he worked. In 1759, a [illegible] age of twenty-seven, when fortune was beginning to smile on him, and his great gifts were beginning to be recognized, he was appointed Director of Music and chamber music composer to Count Ferdinand Maximilian Morzin, who had a country seat near Pilsen. A small [illegible] for it Haydn composed a number of his earlier orchestral pieces, including this happy Symphony. Like several others, it has been given a [illegible] name—'Le Soir' (The Evening), although it is in no sense descriptive [illegible]. It is among the first Symphonies in which each of the movements has its own distinct character, and all are melodious and simple, full of Haydn's unfailing good humour.

BORN in Monaco in 1878, Schreker studied in Vienna and lived there until 1920. In 1911 he founded the Philharmonic Choral Society, becoming its first conductor, and in the same year was appointed Professor of Composition at the Royal and Imperial Academy. In 1920 he was called to Berlin as Director of the Hochschule (High School), one of the leading teaching institutions [illegible] in Germany, but in the world. As a composer, he has already given us much in many different forms, and in Germany they think of him as having a big influence on the course of present-day music. He is specially [illegible] dramatic subjects, especially those of mystic, fairy-tale order, and most of all, those which have some underlying symbolic meaning. He has a real gift of big, flowing melody, and a liking for effects of strong contrast.

This Suite has the special interest for wireless listeners that it is one of a number of works which the German broadcasting authorities commissioned from eminent composers of the day.

10.45 SURPRISE ITEM
THE FIRST ANNIVERSARY

ON Friday, July 13, 1928, the first 'Surprise Item' was broadcast. To mark the anniversary, a special effort is being made to please listeners tonight.

11.0 DANCE MUSIC
THE PICCADILLY PLAYERS, directed by AL STARITA, and the
PICCADILLY GRILL BAND, directed by JERRY HOEY, from the
PICCADILLY HOTEL

12.0-12.15
Experimental Transmission of Still Pictures by the Fultograph Process

FRIDAY, JULY 12

5GB DAVENTRY EXPERIMENTAL

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4.0 DANCE MUSIC

JACK PAYNE AND THE B.B.C. DANCE ORCHESTRA

5.30 The Children's Hour

(*From Birmingham*)

'A Man, a Door, and a Bull,' by Robert Jenkin

Songs by [illegible]

'Further Hints on Swimming,' by Percival Hardidge

6.15 'The News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN.

6.30 Light Music

From Birmingham

THE BIRMINGHAM STUDIO ORCHESTRA

Conductor, FRANK [illegible]

Selection, 'Fair Women' [illegible]

Descriptive [illegible]

[illegible] family of music [illegible] Haydn Wood and [illegible] Haydn Wood was [illegible] right into the [illegible] born a Yorkshire[illegible] was a brilliant student at the Royal College of Music and afterwards studied [illegible] [illegible] outstanding [illegible] [illegible] songs [illegible] [illegible] selection is made [illegible] [illegible] works [illegible] [illegible] Concerto in [illegible] [illegible] Waltz tunes, [illegible] [illegible] [illegible] [illegible] [illegible] [illegible]

[illegible] WEBSTER (*Contralto*)

[illegible] not to [illegible] Thee ..... *Chaminade*

[illegible] Love [illegible] ..... *Liza Lehmann*

PIANOFORTE

[illegible] ..... *Parry*

[illegible] ..... *York Bowen*

ORCHESTRA

Minuet in G ..... *Beethoven*

Air de Ballet ..... *Hely-Hutchinson*

CONTRALTO

[illegible] Waltz-ballad [illegible] ..... *Orpheus*, *Gluck*

[illegible] ..... *Harty*

ORCHESTRA

[illegible] Impromptu ..... *Gershwin*

[illegible]

[illegible] ..... *Glazounov*

[illegible] ..... *Pedrell*

[illegible] ..... *Rimsky-Korsakov*

ORCHESTRA

The Footsloggers' Patrol ..... *Sparke*

8.0 A MILITARY BAND CONCERT

FRANKLYN KELSEY (*Bass*)

THE WIRELESS MILITARY BAND

Conducted by J. WALTON O'DONNELL

[illegible] ..... *O Dieu!*

[illegible] ..... *The Queen of Spades*

FRANKLYN KELSEY

Slow Coach ..... *Stanford Robinson*

The Skipper of the Mary Jane ..... *Dana Hawley*

BAND

Selection, 'The Emerald Isle' ..... *Sullivan and Geoffrey*

FRANKLYN KELSEY

Hinton and Dinton and Mere ..... *John C. Holliday*

The Bachelors of Devon ..... *Maude Crooke Day*

BAND

Valse, 'Casino Tänze' ..... *Gung'l*

Les Trésors de Columbus (Columbus's Treasures) ..... *Drigo*

Dance of the Tumblers ..... *Rimsky-Korsakov*

[illegible] the [illegible] tunes of the present day, many of those of a former generation can still be played and enjoyed simply as music, without much thought of [illegible] when they were written. The waltzes of Johann Strauss are [illegible] examples of such music, and there are many others scarcely less worthy. Joseph Gung'l, at one time schoolmaster, then a soldier and latterly a famous band-master and composer of marches and dance tunes, left some three hundred pieces, almost all full of delightful tunes and vigorous rhythm, many of which still figure from time to time in light and popular programmes. The family tradition was carried on as it was in the Strauss family; his nephew Johann also composed many popular dance tunes and [illegible] each [illegible] [illegible] to [illegible] with them.



The Rt. Hon. PHILIP SNOWDEN, Chancellor of the Exchequer, whose speech at the dinner to the delegates at the National Savings Assembly is being relayed from Bournemouth by 5GB tonight, at 9.15

9.15 THE RIGHT HON Philip Snowden M.P.

Chancellor of the Exchequer

Speech

At the Dinner given by the Mayor and Corporation of Bournemouth to the Delegates at the National Savings Assembly

Relayed from the Town Hall, Bournemouth

9.45 Pianoforte Interlude

10.0 'The Second News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN.

10.15-11.15 DANCE MUSIC

THE PICCADILLY PLAYERS, directed by AL STARITA and THE PICCADILLY GRILL BAND, directed by JERRY HOEY from THE PICCADILLY HOTEL

(*Friday's Programmes continued on page 48.*)

THE RADIO TIMES.

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Editorial address. Savoy Hill, London, W.C.2.

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8.0 MILITARY BAND CONCERT



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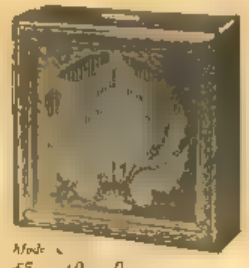
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ADDRESS

Friday's Programmes continued (July 12)

5WA CARDIFF. 309.9 M. 968 KC.

12.0-1.0 London Programme relayed from Daventry

4.0 London Programme relayed from Daventry

5.0 JOHN STEAN'S CARLTON CELEBRITY ORCHESTRA From the Carlton Restaurant

5.25 The Children's Hour

6.0 MISS ESYLT NEWBERY 'Tales from Tibetan Folk Lore—III. The Two Lamas who Raced for the Holy Mount'

6.15 *S.B. from London*

7.45 Bristol Variety Programme

Relayed from Bobby's Café, Clifton, Bristol

DORIS MOGRIDGE (*Soprano*)

EILEEN VAUGHAN in Song and Story

WILLIAM BINDING (*Blind Bass Vocalist and Entertainer*)

GWENETH MAINE (*Harp*)

HEDLEY GODDALL and PEGGY HOOD In 'The Parting,' a Sketch, by L. DU GARDE PEACH

BOBBY'S STRING ORCHESTRA Musical Director, JOSEPH JENKINS

9.0 *S.B. from London*

9.15 West Regional News

9.20-11.0 *S.B. from London*

5SX SWANSEA. 288.5 M. 1,040 KC.

4.0 London Programme, relayed from Daventry

5.0 *S.B. from Cardiff*

6.15 *S.B. from London*

7.45 *S.B. from Cardiff*

9.0 WEATHER FORECAST, NEWS

9.15 *S.B. from Cardiff*

9.20-11.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 KC.

4.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.15 Local Announcements)

5PY PLYMOUTH. 288.5 M. 1,040 KC.

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

Step lightly for we visit 'The House of Mystery' (*E. Le Breton Martin*), and hear 'The Bogey Man' (*Myers*)

6.0 London Programme relayed from Daventry

6.15-11.0 *S.B. from London* (9.15 Forthcoming Events, Local Announcements,

2ZY MANCHESTER. 378.4 M. 797 KC.

4.0 London Programme relayed from Daventry

5.15 The Children's Hour

S.B. from Leeds

OUT OF THE ARK—Another Pre-Historic Programme. Songs sung by WIN ANSON and J. WOODS SMITH



A BRISTOL VARIETY PROGRAMME

A programme of Variety will be relayed from Bristol by Cardiff tonight, at 7.45. The artists taking part include Gwenneth Maine (*left*, and Doris Mogridge (*right*. Joseph Jenkins (*centre*) is conductor of the orchestra

6.0 'In Imperial Garb' — I. MISS F. NEWTON 'Plants which Stand Smoke' *S.B. from Leeds*

6.15 *S.B. from London*

7.45 A Studio Concert

S.B. from Leeds

CECIL MOON'S ORCHESTRA

Overture, 'The Beautiful Galatea' ..... *Suppé*
Eine Kleine Nachtmusik (A Little Serenade) *Mozart*
Allegro, Romance, Minuette, Rondo

THE HARROGATE ORPHEUS MALE QUARTET. EDWARD A. WOODS (*1st Tenor*), WILFRED CROWTHER (*2nd Tenor*), A. KENYON (*Bass*); JOHN STOCKMAN (*2nd Bass*)

Summer Eve *Hanon*
Autumn Leaves ..... *Sp[illegible]*
Alexander (Humorous) .. *L[illegible]*

ORCHESTRA

Dance of the Hours ('La Gioconda') *Ponch[illegible]*

QUARTET

O Hush Thee, my Babie .. *Sp[illegible]*
There was an old man (Humorous) *B[illegible]*
O Peaceful Night .. *Ger[illegible]*

ORCHESTRA

Waltz Suite ..... *Ro[illegible]*
The Dream Melody *E[illegible]*
Serenade Espagnole (Spanish Serenade) *D[illegible]*

9.0-11.0 *S.B. from London* (9.15 Local Announcements)

(Friday's Programmes continued on page 34



WHEN THE CINEMA KINGS have built a battleship to sink it; when they've spent months perfecting a mammoth scene; when the first attempt to shoot must be the last or a fortune will be thrown away—at such times they take no risks—they place their trust in Kodak film.





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BRISTOL

Programmes for Friday.

(Continued from page 42.)

Other Stations.

5NO NEWCASTLE

4.15 Music from the Piccadilly Hotel Dance Band from Daventry 5.15 The Children's Hour 6.0 Children's Hour arranged by Uncle Mac and Mr Johnson 7.45 Mr Flotsam and Mr Jetsam 8.0 A Cockney Programme. Introductory remarks by His Worship the Mayor of Cornish-on-Sea. Widely Phonidoric Nonsense Songs. No. 3 (Brahms) Rosemary Phillips (soprano) and Walter Widdop (tenor) The Overture of the Season. Phyllis Archer (violin) and Phyllis Archer (violin) Music by Mozart. Interval. Weather report and Shipping Forecast. Local News 9.15 Sporting Results 9.20-11.0 Dance Music.

5SC GLASGOW.

4.0 A Concert of Light Music. The Station Orchestra. James Campbell (tenor) 5.0 Organ Music. Weather report and Shipping Forecast. 5.15 The Children's Hour 5.57 Organ Music. Shipping Forecast. 6.0 Orchestral Music. Interval. Dance Music. 5.15 Sports results. Weather report and Shipping Forecast. 6.30 Organ Music. 6.40 Music from the Piccadilly Hotel. 6.45 Interval. 7.45 Jan Mac Pherson (bass-baritone) 8.0 Dance Music. A Medley of Popular Songs and Selections from the Radio Revue. 9.0 Local News 9.15 Sporting Results 9.20-11.0 Dance Music.

2BD ABERDEEN

4.0 Fishing News Bulletin 4.5 A Concert of Orchestral Music by The Station Orchestra 5.0 Music for Children. Scottish Items sung by Gilbert Thom 5.15 The Children's Hour 5.55 Fishing News Bulletin 6.0 Gramophonic Records 6.15 London Symphony Orchestra 6.45 London 7.45 Glasgow 8.0 Station Notices 9.15 Weather and Shipping Forecast 9.20-11.0 Dance Music.

2BE BELFAST.

12.0 Organ Recital by Herbert Mayne. Miss Thea Lloyd (Belfast) Songs to be accompanied by Miss Mayne 12.30-1.0 Gramophonic Records 1.15 2.0 The Station Orchestra 2.0 Gramophonic Records 3.0 A Concert of Irish Music by The Station Orchestra. Irish Airs specially arranged for Orchestra by Herbert Mayne. Overture from Pharaoh Interval. Selection of Irish Airs 4.0 Light Music. The Radio Quartet. Frank Cash (violin) Trevor Bell and Miss Barcroft 5.15 Reading and Commentary on Current Topics of Interest. 5.30 Piano Music by Miss Mary Cullen. Songs from Lucia 6.15 Interval. 7.45 Local News. Weather Forecast. 8.0 Station Notices. Interval. 9.20 A Short Recital by Miss Sydney Shaw (The Belfast Man from Co. Tyrone). The Station Military Band conducted by E. Godfrey Brown. 10.45 11.0 S.B. from London

WORLD-RADIO

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HOLIDAY TIME IN SWITZERLAND

TRADERS' BULLETIN.

'Via Ether'—A Commentary on next week's foreign programme features and broadcasting topics in general.

'Which Station was That?' Answers to listeners' queries concerning the identity of transmissions heard.

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THE TALKIES.

(Continued from page 13.)

appealing to posterity. In fifty years, we are told, only the best of our books and pictures will survive. Our hideous war memorials and the new Regent Street will be regarded with the contempt that they deserve. The National Gallery will contain the contemporary pictures which people of taste admire and which the man in the street does not yet appreciate. Ella Wheeler Wilcox will be forgotten and schoolchildren will learn by heart the poems of the Sitwells. I can see little ground for this pleasing assumption. It is really just as likely that the taste of the future will grow steadily worse.

Then the works of Milton and Jane Austen will join *Beowulf* in the dust of obscurity. The public will know no more of Mozart and Beethoven than we do of the music of the Ancient Greeks. St. Paul's Cathedral will be replaced by a more useful building in the Corner House style, and the Poets' Corner will contain a memorial to Wilhelmina Stitch. Cinemas more regal and capitoline than anything we can imagine will tower and cluster in our streets. And in these cathedrals of a prosperous and developing civilization men will spend the almost infinite leisure that improved machinery has brought them in regions before talking and [illegible] shall [illegible] plates [illegible] present reason. An unpleasant picture. Not for those who have chosen to bring it about. And after all, we shall be sleeping where the most powerful transmitter cannot reach us, and listening only to the Music of the Spheres.

RAYMOND MORTIMER.

A SPEECH BY JOHN BRIGHT.

JOHN BRIGHT, whose speech on the negotiations at Vienna is to be given as this extract from English Eloquence on Sunday, July 14, was one of the most powerful and vigorous orators who have spoken from the English House of Parliament.

History couples his name with that of Cobden for their united antagonism to the Corn Laws, and perhaps it was to Cobden that Bright owed something of the simple, almost home-spun, quality of his words. Phrases coined by him in moments of [illegible] became the [illegible] of the street. 'Peace at that price' [illegible] breakfast table.' 'The party of two reminds me of a Scottish terrier which was so covered with hair that you could not tell which was head and which was tail.'

Bright, who was the second son of a family of eleven, gained his first lesson in oratory as a [illegible] master of the Rochdale [illegible] Temperance Band. The youthful J[illegible] was [illegible] to speak. He got [illegible] and [illegible] and [illegible] The [illegible] [illegible] [illegible] during the singing, told Bright to put aside his notes and speak what was in his mind. He did so and made an excellent address as a result. The speech that will be read on Sunday was delivered in the House of Commons during the Crimean War, which, almost alone, he had opposed from the beginning. Some men live in their deeds, others in their books. 'My life,' said Bright, 'is in my speeches.'

Both Sides of the Bristol Channel.

FREE CONCERTS IN THE DISTRESSED AREAS.

National Orchestra of Wales at Ferndale and Merthyr—Sunday Programme from Mumbles—Band Music at Bath The Museum Concerts—All About Penillion Singing—Forthcoming Talks.

Music for Miners.

THE first of a series of free concerts by the National Orchestra of Wales, arranged in conjunction with the National Council of Music to be given in distressed areas in South Wales took place in the Judge's Hall, Treorchy, on March, when about eighteen hundred people attended. The second free concert will be given in the Miners' Hall, Ferndale, on Tuesday, July 16, at 2.30 p.m. This concert will not be broadcast, but on the evening of the same day the third free concert, an orchestral and choral one, will be relayed from the Drill Hall, Merthyr, at 7.45 p.m. The choral part will be given by the Merthyr Choral Society, whose members, like those of the Orchestra, give their services free.

A Welsh Singer

A CONCERT relayed from the Mumbles Pier Pavilion, Swansea, will be heard by listeners in Cardiff and Swansea on Sunday afternoon, July 14. William Watkyns (baritone) is the vocalist and the National Orchestra of Wales will play. Mr. William Watkyns was a miner at Tir Penrhe and like many other young Welsh singers, attracted notice by winning Eisteddfod prizes. He has since been engaged in concert work in the Welsh areas, and was specially commended by Captain Crawshay, honorary director of music to the Regimental Chapel, for training him to take up the Royal Academy of Music. After the War, Captain Crawshay made himself entirely responsible for Mr. Watkyns' musical education.

Mumbles Point

The name Mumbles is now generally applied to the residential and holiday resort of Oystermouth, popularly believed to be named after its oyster beds. This resort straggles picturesquely along the curving coast under the pier and along the side of a bold limestone ridge that reaches in Mumbles Hill a height of 253 feet. The real Mumbles, however, are two rocky islets off Mumbles Point, the outer of which Mumbles Head has a lighthouse, under which is a cave called Foxy's Cavern—one of several to be found on this coast. It is probably not a coincidence that the first item in the programme to be broadcast is a overture *Fingal's Cave*.

From Bath

A CONCERT by the Band of the 1st Battalion The Duke of Wellington's Regiment (West Riding) will be relayed from the Institution Rooms, Bath, on Friday, July 10, from 8–9 p.m.

Concerts at the Museum.

The National Orchestra of Wales will give a concert in the Museum on Monday, July 15, from 1.15–2.0 p.m., while on Wednesday, July 17, from 1.15–2.0 p.m. there will be a symphony concert when Beethoven's *Eroica Symphony* will be played. On Saturday, July 20, there is to be a [illegible] concert from 12 to 2.45 p.m. when selections will be played from Arne, Sullivan, Bizet and others. The Museum concerts will be continued in the autumn, but in July, and after a short break they will be resumed on Monday, August 19.

The Quiet Friendliness.

THE Silent Fellowship which is broadcast to Cardiff and Swansea listeners every Sunday evening and relayed to Daventry (5XX) on the second Sunday of each month, will be given from the Swansea Studio on Sunday, July 14, from 10.40 to 11.0 p.m. A regular listener from Cardiff was motoring recently in North Wales and his number plate attracted the attention of a policeman off duty. 'You come from Cardiff, I see,' he said. He then began to speak of Cardiff Station, 'for,' he said, 'there is no crime here and I make wireless sets for many of the neighbours.' He spoke of the Silent Fellowship and gave a Welsh name for it of which a free translation is 'The Quiet Friendliness.'



THE NATIONAL MUSEUM OF WALES.

From where regular midday concerts by the National Orchestra of Wales are broadcast to Welsh listeners. Our photograph is reproduced by courtesy of the Cardiff Corporation.

Rogues and Vagabonds.

'ROGUES AND VAGABONDS' is the title of a popular vocal and orchestral concert arranged for Saturday, July 20, at 9.35 p.m. Ronald Chivers (baritone) will sing the Credo from *Othello* with the orchestra, and he will also be heard in a group of light songs including *The Rebel*, by William Wallace.

Penillion Recital

A PENILLION Recital by Gunstone Jones accompanied on the harp by Nan Davies will be the feature of the Welsh Interlude on Tuesday, July 16, at 7 p.m. Mr Gunstone Jones is an extremely versatile artist and can interpret many different characters in an evening's performance, but his chief delight is penillion singing. By the old laws of Wales, a harp was a necessary possession for anyone claiming to be recognized as a gentleman or even as a freeman. And it was not liable to be seized for debt, for the lack of it would have reduced a man to the rank of a slave. In penillion singing the air is not sung by the voice but played on the harp, the vocalist singing a simple counterpoint to it the while, only very rarely doubling the air. No penillion singer is regarded as competent unless he can sing in triple time against double time in the melody. This form of singing was extremely popular during the seventeenth and eighteenth centuries, which may be the reason why the Welsh take so kindly to part-singing.

Cardiff Central Boys' Club.

AN appeal on behalf of the Central Boys' Club and Hostel will be made by the Chairman, Lady Robinson, at 8.45 p.m. on Sunday, July 14. Lady Robinson was Lady Mayoress of Cardiff in 1913–14, and her husband was to have been knighted, but he died before the honour was conferred. The King, however, was graciously pleased to allow his widow to bear the title. Lady Robinson was appointed chairman of the Boys' Club in succession to her husband. She is also chairman of the Women's Section of the British Legion, and is one of the Vice-Presidents of the Cardiff Women's Citizens Association.

Polly Peachum.

MISS MAI RAMSAY (mezzo-soprano) will be the vocalist in a concert from the Studio on Wednesday, July 17, from 10.20–11.0 p.m. Miss Ramsay lives in London, but her home is near Cardiff and when she visits her parents she is in demand for concerts in the area and is specially popular in Weston-super-Mare. While she was a student at the Royal Academy of Music, she played in *Soldiers and Lovers*, produced by Nigel Playfair at the Kingsway Theatre. This was her first show in London. After that she went touring with the *Beggar's Opera*, playing Polly Peachum.

Down on the Farm.

THE third of her talks on her experiences as a land-girl will be given by Mrs. Dorothy Howard Rowlands on Monday, July 15, at 4.45 p.m. Many people have asked Mrs. Rowlands how she, a townswoman, was able to write of country folk as if she had been born and bred amongst them, and she claims that this war-time experience gave her all the insight she needed. 'You can't grub along like a lot of starlings in the same soil for days without eventually meeting on the same footing,' she declares. 'One has to become part of the landscape, as it were, in order really to know the English peasant.'

Other Items.

CARDIFF listeners will have an opportunity of hearing the Northern Command Tattoo broadcast from Manchester on Tuesday, July 16, from 11.30 p.m. till midnight.

A Talk by Mr. W. H. Jones on 'Rhosilly in Gower,' arranged for May 31, but postponed owing to the broadcasting of Election Results, will now be given on Friday, July 19, at 6.0 p.m.

Mr J. Maddox Yorke gives the fifth of his series of talks on Rural Community Councils on Tuesday, July 16, at 5.0 p.m., when his subject will be 'Music and Drama.'

Dr. Stephenson, of the Technical College, Cardiff, gives the second talk on 'Commerce' in the series on 'Careers,' on Friday, July 19, at 6.0 p.m.

Mr. Eddie Williams takes 'Java' as the subject of his third talk on his travels on Saturday, July 20, at 7.0 p.m. Following this, at 7.15 p.m., comes a talk from Swansea on 'Outboard Motor Racing,' by Mr. Percy Bevan.

STEEP HOLM.

SATURDAY, JULY 13

2LO LONDON & 5XX DAVENTRY

(356.3 M. 842 kC.) (1,554.4 M. 193 kC.)

10.15 a.m. THE DAILY SERVICE

10.30 (*Daventry only*) TIME SIGNAL, GREENWICH. WEATHER FORECAST

10.45-11.0 Mr LESLIE LEWIS 'Furnishing in Sunshine'

MR LESLIE LEWIS' hints should be of particular usefulness to those who live in some of the older types of houses which have not been well planned in the matter of admission of sunlight. A great deal can be done to attract sunlight by well-planned coverings, curtains, etc., and Mr Lewis will indicate how such improvements and adjustments can be carried out at comparatively low cost.

11.0-12.0 LIGHT MUSIC

MORCHESTO and his ORCHESTRA

From the May Fair Hotel

3.30 DANCE MUSIC

JACK PAYNE and THE B.B.C. DANCE ORCHESTRA

4.25 The Royal Air Force Display

(*See centre of page*)

5.15 THE CHILDREN'S HOUR

THE WICKED UNCLE HAS A TURKISH-DYNAMIC BATH'

During the many involved and scientific preparations there will be the story of 'The Catastrophe in Cretinosa' (*Norman Hunter*) and Selections by GENIAL JEMIMA

6.0 Musical Interlude

6.15 'The First News'

TIME SIGNAL, GREENWICH; WEATHER FORECAST, FIRST GENERAL NEWS BULLETIN; Announcements and Sports Bulletin

6.30 Musical Interlude

6.45 THE FOUNDATIONS OF MUSIC

BEETHOVEN SONATAS

Played by

DOROTHY MOGGRIDGE (*Pianoforte*)

Sonata, Op. 109 in E

7.0 Mr HARVEY GRACE: 'Next Week's Broadcast Music'

7.15 An Eye-Witness Account of the Third Test Match, England v. South Africa, by Colonel PHILIP TREVOR (*S.B. from Leeds*)

7.30 'The Diary of a Nobody' -IV

By the late GEORGE and WEEDON GROSSMITH

Read by

GEORGE GROSSMITH

OUR FIRST IMPORTANT PARTY

INOPPORTUNE ARRIVAL OF MR. PERKUPP

I MAKE ANOTHER GOOD JOKE

LUPIN FALLS OUT WITH DAISY MUTLAR

MAKE THE ACQUAINTANCE OF MR. PADGE

DON'T CARE FOR HIM

LUPIN'S UNFORTUNATE ENGAGEMENT IS ON AGAIN



4.25

The Royal Air Force Display

A Running Commentary

by

Squadron Leader W. HELMORE

and

Flight-Lieut. R. L. RAGG

Relayed from Hendon

THE BAND OF THE ROYAL AIR FORCE

will play at intervals

Conducted by Flight-Lieut. J. AMERS, M.B.E.

4.28 Demonstration of Speed by Fast Bombers and Single-seater Fighters

4.38 Departure of Three Night Bombing Squadrons

4.44 Crazy Flying

4.52 Aerial Combat between Escorting Fighter and Attacking Fighter

5.0 Air Battle and Set Piece

7.45 THE BELLE VUE BRASS BAND CONTEST

Selection by

THE WINNING BAND

Relayed from Belle Vue, Manchester

S.B. from Manchester

MERION MORRIS (*Bass Baritone*)

(*From the Manchester Studio*)

9.0 'The News'

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

9.15 Mr GERALD BARRY 'The Week in London'

9.30 Local Announcements (*Daventry only*) Shipping Forecast and Fat Stock Prices

9.35 Vaudeville

ZALIKE JACKSON Negro Spirituals

JOCK MCKAY (Scottish Comedian)

RUDY STARITA (Vybrophone and Xylophone Solos)

DICK FRANCIS and DORELS SEASON ('Odds and Ends')

A VARIETY ITEM

from the

LONDON PALLADIUM

JACK PAYNE and the B.B.C. DANCE ORCHESTRA

10.35-12.0 DANCE MUSIC

AMBROSE'S BAND from the MAY FAIR HOTEL

SAMUEL PEPYS, LISTENER.

By R. M. FREEMAN.

Part-Author of Samuel Pepys' Diary of the Great Warr.

June 14.—Listening-in Circle this night was at Mr Blick's, the first time of having it at his vicarage. Very well diverted I was with 'More Djinn and Bitters,' yet eeven better allmost by the way the Fripp woman puts on churchiness for old Blick, passing everything but the water-biscuits, the same as he does, in virtue of the Friday, and, for a like reason, noe sugar to her coffee. Speaking hereof with Jimble, he asks me have I noticed she is also wearing violet garters to match all the Church's seasons, eeven to green for Trinity, and, when Blick is by, always sits to show them. Which, if true, is a very prophane as well as sly thing, to set about seducing a celibate priest from his vows by flaunting churchy garters at him.

June 15.—Pall writes to my wife from Huntingdon that she believes her time is now neare and prays (rather simply, methought) for a boy to continue the Nubbins name, Azaries being the last of his line. Yet why anyone should be set upon continuing the Nubbins name, God knows. How much better a girl that it should either die with or else some day marry out of it.

Snigsby comes to the Clubb this forenoon, the first time of his coming since he was brought to bed of the sciatique. He walks on 2 sticks and very gingerly lowers himself into his chayr by the arms; so as Gen[l] Pottleton did pleasantly tally him on sitting down 'by numbers,' as the soldiers say. Anon proceeds to tell Snigsby of his once being catcht of the sciatique himself, but his wife cured him summarily by ironing the leg downwards (through his pants) with a taylor's goose, and is, says he, an instant remedy for it.

Strange how many instant remedies there be for the sciatique, gooses and other, yet how many men go on being tormented with it. A thing Snigsby mentioned was how he had blessed the wireless while he lay abed, and the musique often to tame his pangs the same as Orpheus did the tigers. Goes on to tell of his very particular listening-in on Friday nights and with our Circle in spirit. Moreover shall so continue, till he can rejoin us in the flesh. Whereto I did greatly caution him, for all our sakes, on noe account to adventure him abroad at night, till he be quite himself again, and having rubbed the dangers thereof into him by several very terrifying instances within my knowledge, so parted from the fool.

SATURDAY, JULY 13

5GB DAVENTRY EXPERIMENTAL

(479.2 M. 626 kC.)

8.0
Two Plays and then an Hour of BRAHMS

3.30 **A BAND CONCERT**

(From Birmingham)

THE WIGSTON TEMPERANCE BAND
Conducted by LESLIE TYERS

[illegible] Tyers' ' *B. C.*
[illegible] Lorenzo *Keighley*
BERT [illegible] (*Euphonium*)
In 'WINE AND OTHERWISE'

BAND
[illegible] Solo, Les Rois *Waldteufel, arr. Douglas*
(Soloist, E. G. MOORE)
Fantasia to 'Hypatia' *Cyril Hume*
[illegible] Lovers Last Kisses *Barbirolli*
[illegible]
[illegible]
Humorous Fantasia 'Classic Gems' *arr. Rimmer*

BAND
Arr. Rawlins' } *Handel, arr. Winterbottom*
Marcel Samson }
Cornet Solo, 'Angels Guard Thee' . . *Godard*
(Soloist, P. C. COOK)

NELLIE ALSTON
The Swallows . . *Cowen*

BAND
Selection, 'The Yeomen of the Guard' *Sullivan, arr. Godfrey*
Valse, 'Toujours ou Jamais' ('Always or never') *Waldteufel, arr. Godfrey*

8.0 **Two Plays**

'The Rising of the Moon'

(From Birmingham)

By LADY GREGORY

Sergeant
Policeman X
Policeman B
A Ragged Man

Scene: The quay of a Quay in a Seaport Town on a Moonlight Night

'The Constant Lover'

By ST. JOHN HANKIN

Evelyn Rivers
Cecil Harburton

Scene: A Glade in a Wood

Incidental Music by
THE MIDLAND PIANOFORTE TRIO

4.30 **A Ballad Concert**

[illegible] Birmingham
[illegible] Chorus
[illegible]
Chorus 'Maiden Song' *Mackenzie*
Part-song 'A Toronto Percussion Band' *Percy Scott*
EMILIE WALDRON (*Soprano*)
ALICE VARLEY (*Contralto*)
[illegible] DAMS (*Tenor*)
[illegible] HOWELL (*Bass*)
Song-cycle, 'In a Persian [illegible]
[illegible]
[illegible]
[illegible] *Parker*
Serenade *Haydn Wood*



JOHANNES BRAHMS,
the great German composer, an hour of whose music is being broadcast from Birmingham tonight, starting at 9.0

5.30 **The Children's Hour**

(From Birmingham)

Mrs. Shuttleworth On Her Own, by Norman Tunnis

EDA KERSEY (*Violin*)
BERT COPLEY will Entertain.

6.15 **'The News'**

TIME SIGNAL, GREENWICH; WEATHER FORECAST. FIRST GENERAL NEWS BULLETIN
Variety Items and Sports Bulletin

6.30 MARGARET ARLETHORPE (*Pianoforte*)
(From Birmingham)

Arabesque *Schumann*
Allegro non troppo } *Balfour Gardiner*
Gavotte }
Humoresque 'Witches' Dance' *Mac Dowell*

6.45 **A BAND CONCERT**

THE BAND OF BIRMINGHAM POLICE
(From Birmingham)
Conducted by RICHARD WASSELL

[illegible] from the Birmingham Grand Hill Park
[illegible] Chorus [illegible] Henri *Young*
Henry [illegible] *Yuhl*
[illegible] Aida *Verdi, arr. Wotruba*
[illegible] 'Men of the Shore' *Grafulla*
[illegible] (Soprano)
[illegible] Impression *Ivor Lehmann*

9.0 **A Brahms Hour**

(From Birmingham)

THE BIRMINGHAM STRING ASSOCIATED ORCHESTRA
(Leader, FRANK CANTELL)
Conducted by JOSEPH LEWIS

Overture, 'Academic Festival,' Op. 80

EDA KERSEY (*Violin*) and Orchestra
Concerto in D, Op. 77
Allegro non troppo; Adagio; Allegro giocoso, ma non troppo vivace

ORCHESTRA
Two Hungarian Dances—No. 5 in G Minor, No. 6 in D [illegible] *arr. Albert Parlow*

10.0 **'The Second News'**

WEATHER FORECAST, SECOND GENERAL NEWS BULLETIN

10.15 Sports Bulletin (*From Birmingham*)

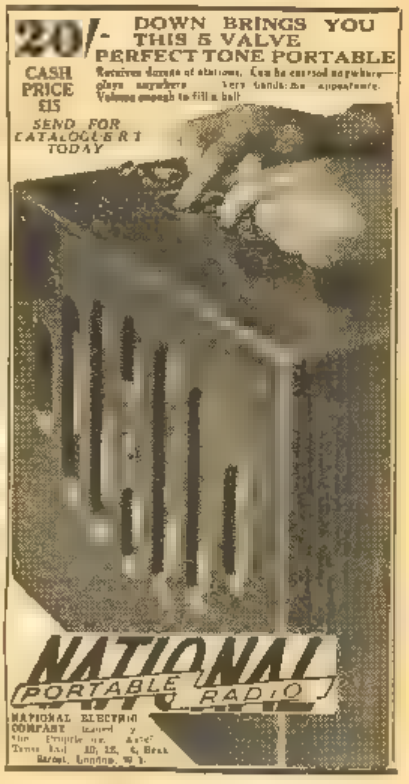
DANCE MUSIC

10.30 AMBROSE'S BAND from the MAY FAIR HOTEL

[illegible] 18-21 15
Experimental Transmission of Still Pictures by the Telegraph Process

(Saturday's Programmes continued on page 18.)





Saturday's Programmes continued (July 13)

5WA CARDIFF. 308.8 M. 968 kC.

12.0-12.45 A Popular Concert
Relayed from the National Museum of Wales
[illegible] Orchestra of Wales
(Cerddorfa Genedlaethol Cymru)
Overture, 'Di Ballo' (The Ball, ..) *Sullivan*
Two Selected Pieces ..... *Eric Coates*
Hours [illegible] Dances ..... *Lincke*
[illegible] ..... *Cowen*

3.30 London Programme relayed from Daventry

5.15 The Children's Hour
Relayed from the Annual Garden Fete in aid of the Royal Infirmary, at Ty To Maen, St. Melions

6.15 *S.B. from London*

6.30 Local Sports Bulletin

6.35 *S.B. from London*

7.0 *S.B. from Swansea*

7.15 Mr Leslie Woods 'West of England Sport'

7.30 MR. FLOTSAM AND MR. JETSAM

7.45 *S.B. from Manchester (See London)*

9.0 *S.B. from London*

9.30 West Regional News; Sports Bulletin

9.35-12.0 *S.B. from London*

5SX SWANSEA. 285.5 M. 1,050 kC.

12.0-12.45 *S.B. from Cardiff*

3.30 London Programme relayed from Daventry

5.15 *S.B. from Cardiff*

6.15 *S.B. from London*

6.30 *S.B. from Cardiff*

6.35 *S.B. from London*

7.0 Mr. D. Elwyn Edwards, 'Gower and Its Industries from the Eighteenth Century to the Present Day'

7.15 *S.B. from Cardiff*

7.45 *S.B. from Manchester (See London)*

9.0 *S.B. from London*

9.30 *S.B. from Cardiff*

9.35-12.0 *S.B. from London*

6BM BOURNEMOUTH. 288.5 M. 1,040 kC.

12.0-1.0 Gramophone Recital

3.30 London Programme relayed from Daventry

6.15 *S.B. from London*

7.15 *S.B. from Leeds (See London)*

7.30 *S.B. from London*

7.45 *S.B. from Manchester (See London)*

9.0-12.0 *S.B. from London* (9.30 Local Announcements, Sports Bulletin)

5PY PLYMOUTH. 293.5 M. 1,040 kC.

12.0-1.0 A Gramophone Recital
of MODERN MELODIES and POPULAR BALLADS

March ['The Desert Song'] ..... *Romberg*
I hear a song at eve ..... *Eberhart and Coleman*
Arabian Night ..... *Gibbs*
The Garden of Sleep ..... *Scott-Gatty and Lord*
A la Cavalry and Minuet ..... *Ivor Foad*
The Amorous Broom ..... *Berry*
Nocturne ..... *Debussy*
Sweet and Low ..... *Barnby*
Dew your hand, Madame ..... *Kreisler*

3.30 London Programme relayed from Daventry

5.15 The Children's Hour
A NEW DEPARTURE ON NURSERY RHYMES, ANCIENT AND MODERN

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

6.30 Sports Bulletin

6.35 *S.B. from London*

7.15 *S.B. from Leeds (See London)*

7.30 *S.B. from London*

7.45 *S.B. from Manchester (See London)*

9.0-12.0 *S.B. from London* (9.30 Items of Naval Information, Local Announcements)

2ZY MANCHESTER. 378.4 M. 797 kC.

12.0-1.0 A Ballad Concert

BESSIE COLLINS (*Contralto*)
Blackbird's Song ..... *Cyril Scott*
To a Wild Rose ..... *Mrs. Worrall*
A Brown Bird Singing ..... *Haydn Wood*

GLADYS MORRIS (*Pianoforte*)
Petit Follets (Will-o-the-Wisps) }
La Campanella }

TOM HAMMOND (*Bass*)
At Santa Barbara ..... *Roma Wilson*
The Secret of and I ..... *Mathew Watson*
[illegible] Dawn, and Meet ..... *Hatherday*

BESSIE COLLINS
Slave Song ..... *Dr. Rupp*
The Silver Ring ..... *Chaminade*
Cuckoo ..... *Martin Shaw*
Slumber Song ..... *Mac Dowell*

GLADYS MORRIS
Study, Op. 10, No. 7 ..... *Chopin*
Ondine ..... *Ravel*

TOM HAMMOND
The Angelus ..... *Kennedy Russell*
Chip of the Old Block ..... *J. H. Squire*
Think tenderly of me ..... *H. Baynton Power*

3.30 London Programme relayed from Daventry

5.15 The Children's Hour
'The Dragon's Bride,' a Play by M. E. CONSTANCE ROSS
(Songs sung by HARRY HOPEWELL)

6.0 London Programme relayed from Daventry

6.15 *S.B. from London*

7.0 Mr J. T. HALLIDAY: 'Old [illegible] North [illegible] Feudal Castles'

[illegible] Weather Forecast by Capt. PERCIVAL TAYLOR of [illegible] Meteorological Office, Air Ministry, Kingsway, London. Shipping Announcements. Agricultural Hedgerow and Lecture [illegible]

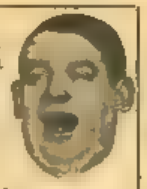
7.30 *S.B. from London*

7.45 The Belle Vue Brass Band Contest
A Special Concert
by
the Winning Band
at the Belle Vue Brass Band Concert
relayed from Belle Vue
MELLOR MORRIS (*Bass Baritone*)
From the Studio

9.0-12.0 *S.B. from London* (9.30 Local Announcements, Sports Bulletin)



MR. FLOTSAM
and
MR. JETSAM



are featured in this week's programmes. Tonight they are broadcasting from CARDIFF. Listeners to LONDON and DAVENTRY heard them on Wednesday night. MANCHESTER listeners heard them on Tuesday.

Other Stations.

5NO NEWCASTLE. [illegible] M.

12.0 1.0 Music relayed from Fenwick's [illegible] Tea Rooms 3.30 London Programme relayed from Daventry 5.15 — The Children's Hour 6.0 [illegible] Programme relayed from Daventry 6.45 [illegible] London 7.45 [illegible] 9.0 12.0 [illegible] from London.

5SC GLASGOW [illegible] M.

11.0 12.0 [illegible] 3.30 Dance Music [illegible] 4.25 [illegible] relayed from Daventry 5.15 —The [illegible] 5.57 Weather Forecast for Farmers 6.0 [illegible] McLeod (Baritone) [illegible] Portage [illegible] 6.15 [illegible] 7.0 [illegible] 7.35 [illegible] 7.45 S.B. from Manchester 9.0 [illegible] 9.30 [illegible] 9.35-12.0 [illegible] from London.

2BD ABERDEEN [illegible] M.

12.0 12.0 Recital of Gramophone Records 4.0 [illegible] Concert Nora Gruselli (Mezzo-Soprano) [illegible] 'Stephen Adams') When you pass Herbert [illegible] 4.8 Maurice Wright (Flautist) Fantasia-Caprice Op. 97 (M. Eugène) Snowflakes. Op. 107 (A. Trzebsak) Tarantelle (C. Fontaine) 4.28 Nora Gruselli Lover Lad (Amadis Day) A Wayside Flower (Mitchell) 4.25 London Programme from Daventry 5.15 The Children's Hour 6.0 [illegible] Programme relayed from London 6.15 [illegible] 7.0 [illegible] 7.15 [illegible] London). 7.30—S.B. from London 7.45 [illegible] Manchester (see London) 9.0 [illegible] 9.30 [illegible] 9.35-12.0 [illegible] from Glasgow 9.35-12.0 S.B. from London.

2BE BELFAST [illegible] M.

3.30 [illegible] 3.32 [illegible] 3.57 [illegible] 4.4 [illegible] (Tierney) Savoy Medley (Lesbury sisters) 4.25 London Programme relayed from Daventry 5.15 —The Children's Hour. 6.0 — An Eye Witness Account of the Royal Ulster Club Regatta at [illegible] 5.15 S.B. from London 7.0 — Mr. E. Godfrey [illegible] 7.30 [illegible] from London 7.45 [illegible] A Symphonic [illegible] Prescribed by The Radiophiles. 9.0 [illegible] from London. 10.35-12.0 Dance Music Jan Ralfini and [illegible] Band, relayed from Capitol's Palais de Danse, Bangor.

Notes from Southern Stations.

LAUNCHING OF H.M.S. 'EXETER.'

Running Commentary on Ceremony at Devonport Dockyard—Sunday Concert from Leamington Spa—Interesting Talks for Plymouth and Bournemouth Listeners.

ON Thursday, July 18, at 3.5 p.m., listeners to Plymouth and 5GB will hear a running commentary on the launching of H.M.S. *Exeter* from H.M. Dockyard, Devonport. The commentary will be given by Commander Stephen King-Hall, who is known to many listeners for his series of talks on China, broadcast recently from London.

* * * *

ONE of the charms of the New Forest is that it provides, ready to step into, all the scope for adventurous exploration that the most romantic could desire within the limits of progression prescribed by a well-stocked luncheon basket. Unfortunately there is a marked reticence regarding the Forest's hidden beauties on the part of those who know it best. To many, therefore, the talk which Mrs. E. Geo Nash is broadcasting from Bournemouth on Tuesday, July 16, entitled 'Little Lost Valleys in the New Forest,' will be in the nature of a disclosure.

* * * *

THE 5GB programmes of Sunday, July 14, open with another relay from Jephson Gardens, Leamington Spa, when the Band of H.M. Royal Marines (Plymouth), conducted by Lieut. C. W. E. Grayson, will be on the air. This band, which is one of the finest combinations of instrumentalists in the Services, will be paying its first visit to Leamington. This relay will be followed by an instrumental programme in which the artists are Luigi Gasparini (violoncello), Edith Peverille (flute), and Claude de Ville, till recently the accompanist at the Belfast Station of the B.B.C.

THE service for 5GB listeners on Sunday evening, July 14, is to be relayed from St. Martin's Parish Church, Birmingham, and is being arranged by the Birmingham Co-operative Society. The address will be given by the Rev. Canon Guy Rogers.

* * * *

UNTIL the Reformation, Cornwall, like Brittany, was a land of 'Pardons' and Pilgrimages. Nearly every Cornish parish kept a feast and its local Saint, and pilgrims flocked thither, their numbers depending upon the fame of the Saint's sanctity and of the healing virtues of his Holy Well. These pilgrimages were a delightful feature of English country life—as we know from the pages of Chaucer's 'Canterbury Tales.' In Tudor times, these pilgrimages were abolished, but they have gained great popularity since their recent revival. On July 31, the Truro Diocesan Pilgrimage to St. Germans will take place, and it is of this that Mr. Charles Henderson will speak in the Plymouth Studio at 7.0 p.m. on Tuesday, July 16, in the first of his series of talks entitled 'Three Cornish Ceremonies.'

* * * *

THE Light Music programme for 5GB listeners on Monday, July 15, comes from Pattison's Restaurant, Corporation Street, Birmingham with solos from Daisy Neal (contralto), Norris Stanley (violin), and Harry Miller (violoncello). Dudley Stuart White (baritone) will sing in the relay from Lozells Picture House on Wednesday evening, July 17, while Winifred Payne (contralto) will be heard in the relay on Thursday afternoon, July 18.

TRAVELLERS passing through the clean, cheerful town of Lymington, on their way, perhaps, to the enchanted glades of the New Forest, may have time to glance at a dignified and gracious building of red brick in its pleasant quadrangle in St. Thomas' Street, and be told, in answer to inquiries, that it bears the quaint name of Quadrille Court. It is a place of many memories, for there the 'Loyal Emigrants,' French refugee soldiers, who were quartered in Lymington just before the ill-fated Quiberon Expedition, used to foregather over the then popular card game of quadrille. On Thursday, July 18, at 3.45 p.m., Miss Ethel M. Hewitt will tell the story of the 'Loyal Emigrants,' whose memory still lingers in the Churchyard of St. Thomas, where many of them are buried.

* * * *

ON July 15, Mary Haras will tell another of her interesting animal stories, entitled 'Zeebo the Zebra' for listeners to the 5GB Children's Hour. On the following day there will be a play by Bladon Peake, entitled *Rodrigo the Doubter*. This tells how Christopher Columbus tricked the crews of three vessels with which he made his first voyage, so that their fears and doubts might be allayed, and the discovery of America made possible; how the trick became known, and land was sighted just in time to prevent a mutiny. There will also be songs by Edith James (soprano) and Harold Casey (baritone).

B.B.C. PUBLICATIONS.

'WERTHER.'

On July 29 and 31 there will be broadcast the eleventh of the series of twelve well-known operas, this time *Werther*, by Massenet. Listeners who wish to obtain a copy of the book of words should use the form given below, which is arranged so that applicants may obtain: (1) Single copies of the Libretto of *Werther* at 2d. each, (2) the complete series of twelve Librettos for 2s., or (3) the remaining two of the series for 4d.

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'ELEKTRA.'

Elektra, by Euripides, to be broadcast on July 16 and 17, is the eleventh of the Series of Twelve Great Plays. Listeners who wish to obtain a copy of the booklet on this Play should use the form given below, which is so arranged that applicants may obtain: (1) Single copies of the book on *Elektra* at 2d. each, (2) the complete series of twelve for 2s., or (3) the remaining two of the series for 4d.

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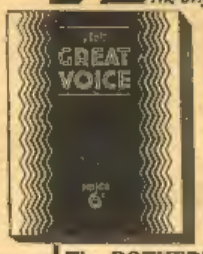
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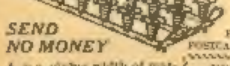
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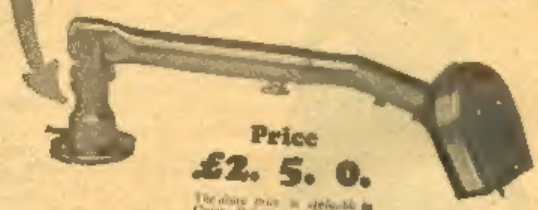
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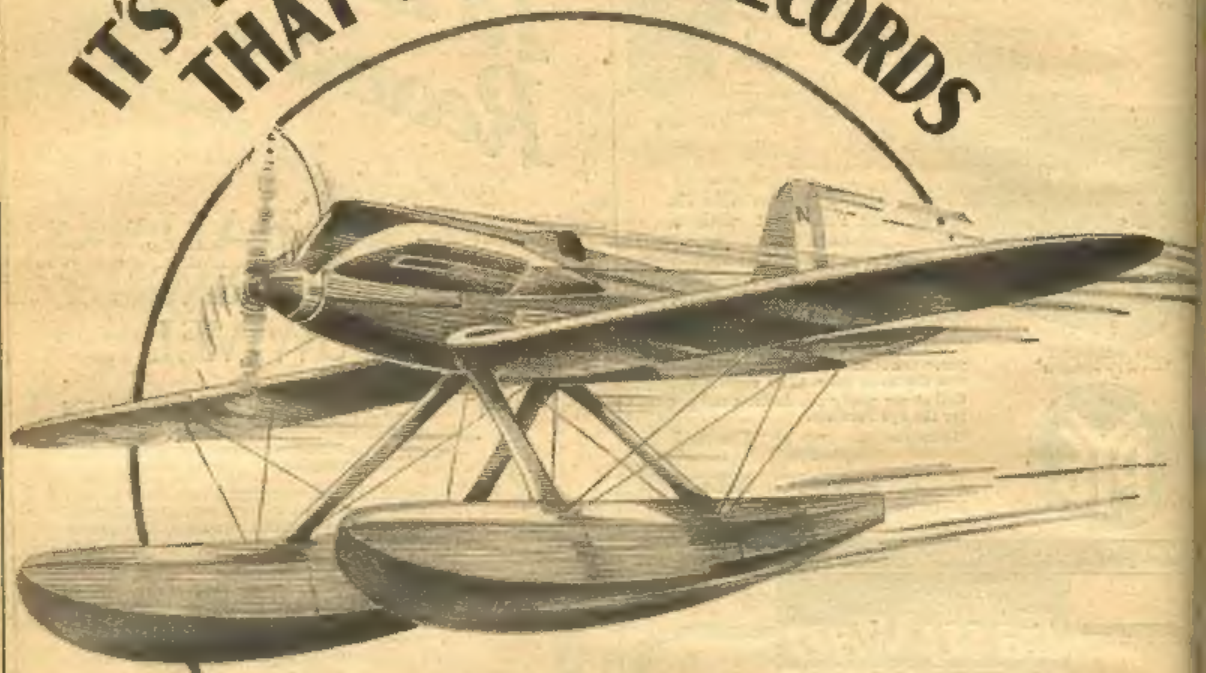
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